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CATALOGUE

OF

Japanese Colour Prints, Surimono and Books

THE PROPERTY OF MRS. O'BRIEN SEXTON.

FIRST DAY'S SALE.

Except in the few cases specifically noted, the whole of the prints in this collection are in good condition, fair impressions, and full of colour.

LOT

1 **Moronobu (Hishikawa).** Three single page prints from a small square book, with groups of women in the costumes of *c.* 1690 ; *black and white ; unsigned* (3)

2 **Moronobu.** A large single sheet print, two women dragging along the Treasure Sack on which Daikoku is seated playing the SAMISEN, one woman playing the BIWA, and Ebisu dancing ; *black and white ; unsigned*

*** Illustrated in Anderson's "Japanese Wood Engravings," p. 16.

3 **Moronobu.** YAMATO E KAGAMI, "A Picture Mirror of Japan," really illustrations of the Passions of Genji, within circles, 1 vol., FIRST EDITION, *Yedo*, 1685 ; *black and white ; signed* HISHIKAWA UJI MORONOBU

4 **Moronobu.** YOKEI TSUKURI NIWA NO ZU, "Views of Garden Embellishments," an illustrated treatise on the construction of Japanese gardens, 1 vol., FIRST EDITION, *Yedo*, 1691 ; *black and white ; signed* HISHIKAWA KICHIBEI MORONOBU

10 4A **Moronobu.** WAKOKU HYAKU-JO, "One Hundred Women of Japan," *i.e.*, Female occupations in all classes of society, 3 vol. in 1, without date ; *black and white* ; *signed* GWA-SHI HISHIKAWA MORONOBU ; *two leaves missing, col.* 23 *and* 31

10 5 **Sukenobu (Nishikawa).** Five double-page book illustrations, Groups of young women in various occupations ; *black and white* ; and one other coloured by hand ; *unsigned* (6)

6 6 **Sukenobu.** YEHON KAI KASEN, "Picture Book of Shell Poets," 3 vol. in 1, FIRST EDITION, 1748 ; *black and white* ; *signed* NISHIKAWA JITOKUSŌ SUKENOBU ; *imperfect*

1 15 7 **Masanobu (Okumura).** The House of Tora of Ōiso, where she is seated between Hatakeyama no Shigetada and Soga no Jūrō ; outside on the Engawa the struggle between Asahina Saburō and Soga no Gorō, who is not represented in armour but in civilian clothes ; *an extra large size print, oblong,* 12*in. by* 17*in.* ; *coloured by hand* ; *signed, on the left margin,* TŌBU YAMATO GWAKO HŌGETSUDŌ TANCHOSAI OKUMURA MASANOBU, *but signature partly cut off* ; *on the right margin, also cut into* UKIYE KONGEN (originator of Ukiye) TORI SHIO-CHŌ OKUMURA-YA GENROKU HAN-MOTO ; *slightly worn*

1 15 8 **Komatsuken** (or SHŌSHŌKEN). Two double page illustrations from an Erotic album, MAKURA-IRI SHITONE NO NAMI, "The Waves of the Mattress as they enter the Pillow" ; *in colours* ; *by* KOMATSU-YA HYAKKI ; *c.* 1768 (2)

*** Very rare.

1 10 9 **Harunobu (Suzuki).** A gallant passing along a street in the Yoshiwara with a girl's head under his arm ; *a double-page illustration in colours* ; *unsigned*

1 10 10 **Yoshinobu (Komai).** A woman seated beside the TOKONOMA, her hand in a tobacco pouch, about to fill her pipe, talking to a girl kneeling beside her with a book wrap in her hand, and book beside her on the floor ; *medium size, almost square* ; *signed* YOSHINOBU

2 15 11 **Fujinobu (Yamamoto).** HASHIRAKAKE. A youth selling fans, standing outside the barred window of a house talking to a girl behind the bars ; *signed* FUJINOBU

4 10 12 **Kōkan (Shiba).** O CHA NO MIZU, "The Honourable Tea-water Canal," a copper-plate engraving in Dutch style ; *coloured by hand* ; *full size oblong* ; *signed on right margin* SHIBA KŌKAN ; *dated on the left margin Dragon Year, Spring, 3rd month*—1784

12 13 **Koryūsai (Isoda).** An original drawing of two pheasants beside a stream ; *black and white* ; *unsigned*

14 **Koryūsai.** MOROKOKU OF ECHIZEN-YA seated playing the KOTO and her KAMURO seated before her playing the KOKYU ; *one of a set,* SEIRŌ SUGATA HAKKEI, " Eight Views of Tea-house Beauties " ; *small size upright* ; *signed* KORYŪSAI — 1 10

15 **Koryūsai.** TAKIKAWA OF TAMA-YA on New Year parade passing to the right, followed by her two KAMURO ; *full size upright* ; *one of the series* HINAGATA WAKANA NO HATSUMOYO, " The First Dyed Designs for Spring Grasses," *i.e.,* Young People ; *signed* BUKŌ YAGENBORI INSHI KORYŪSAI — 5

16 **Koryūsai.** Scene in a Tea-house, a party of two men and four girls, one of the men pouring out SAKÉ for one of the girls, the others chatting together ; *full size oblong* ; YOKO-YE, *from a set,* SHIKIDŌ TORIKUME JŪNIBA, " A Colour Series of Twelve Paramours " ; *signed* KORYŪSAI — 2 5

17 **Koryūsai.** HASHIRAKAKE. A group of a young man, a young lady, and a child, on the drum bridge at Kameido feeding the fish in the pond ; *signed* KORYŪSAI — 1 10

18 **Shigemasa (Kitao).** The Treasure Ship with the Seven Gods of Good Fortune on board coming into port, a crane flying over head and a MINOGAME swimming in the water ; *an extra large size oblong print* ; *unsigned* — 5 5

19 **Shigemasa.** MATSUMOTO KŌSHIRŌ III, in male character, standing outside a tea-house ; HOSO-YE, *signed* KITAO SHIGEMASA — 2 2

20 **Shigemasa.** TOEIZAN AND SUSAKI. *Two small almost square prints ; half block size ; from a set of* YEDO HAKKEI ; *unsigned ; on one sheet* — 3 15

*** Very rare, this and the three following lots forming the set are the only copies recorded.

21 **Shigemasa.** MEGURO FUDŌ AND KINRYŪSAN ; *from the same set* — 3 10

22 **Shigemasa.** SHINAGAWA AND YUSHIMA TEMMANGU ; *from the same set* — 2 2

23 **Shigemasa.** SHIN YOSHIWARA AND SHIBA SHIMMEI ; *from the same set* — 2 10

24 **Shunshō (Katsukawa).** RAIKŌ having cut off the head of the SHUTEN DŌJI at Oyeyama, the head flew into the air and clenched its teeth on Raikō's helmet ; *full size, upright* ; *unsigned, but with the name of the block cutter,* KYOSEN KO ; *and seal of the publisher,* MURATA JIROBEI — 6

*** A rare print, and of unusual size for SHUNSHŌ.

25 **Shunshō.** Women preparing mulberry leaves for the silk worm larvæ ; *half block size* ; *from the set* KAIKO YASHINAI GUSA, "The Rearing of Silk Worms" ; *signed* KATSUKAWA SHUNSHŌ

26 **Shunshō.** KISARAGI, the Second Month. A diagonally divided print with two views ; at the top HATSU-UMA, the "First Horseday," Festival of Inari, a night scene with the banners of the procession moving on towards the temple ; below, UME-MI, "Plum Viewing," three young girls looking at the blossoms ; *medium size, almost square* ; *from a set of the Months, to which* TOYOHARU *and* SHIGEMASA *also contributed* ; *this signed* KATSUKAWA SHUNSHŌ

27 **Shunshō.** Two Poets, SAKANOUE NO KORENORI and HARUMICHI NO TSURAKI ; two pages from the rare FIRST EDITION of NISHIKI HYAKUNIN ISSHU AZUMA ORI, "Brocades of the Hundred Poems woven in Yedo style" ; *unsigned*

*** Compare with the Book, Lot 40.

28 **Shunshō.** Two West Side Wrestlers ; on the right SAKI-NO-TO HACHIRŌJI, and on the left DEWA-NO-UMI KINZŌ, in ceremonial attire, standing talking ; *full size, upright* ; *signed* SHUNSHŌ

The following eleven lots are twenty-two out of the twenty-four Illustrations to the ISE MONOGATARI *by* SHUNSHŌ ; *a fine edition.*

29 Narihira watching two beautiful Court Ladies of Ōshū, who are composing a love poem ; and, Narihira's servant presenting a love letter from Narihira to the Empress, wife of Seiwa-tennō ; *on one mount*

30 Narihira visiting one of his lady-loves at night-time arrives to find the doorkeepers asleep ; and, Narihira abducting the beautiful Takako, later wife of the Emperor Kōkō

31 Narihira, on his journey from Kyōto to Tōkyō, stops to visit the iris pond with its eight bridges, and composes an acrostic ; and, continuing his journey he has a glorious view of Fuji

32 Narihira seated on the ENGAWA of the Palace persuading a Court Lady not to marry ; and, Narihira on the Sumida river sees the MIYAKO-DORI, "Residence Birds," which remind him of his beloved in the house

33 Narihira as a youth and his betrothed seeing their future in the water of a well ; and, Narihira's beloved reciting a poem expressing her yearning after the absent one, and he hiding behind a fence

34 Narihira awakened by the untimely crowing of a cock composes the poem ; " When the night disperses, give I thee to the Fox to be eaten, thou cockerell, for thou hast crowed Before the dawn and driven away my love " ; and, one of Narihira's forsaken loves sitting by a rapid contemplating suicide

35 Narihira reading an account of his life and love adventures beside a river ; and, Narihira vows to renounce all future love adventures to the charming young lady before him

36 (*Left*) Narihira's farewell to his noble lady love ; and (*right*), another smitten lady who could not control her impulse to see him as he was departing, and therefore went to climb the temple fence, an act strictly forbidden

37 Narihira in the snow, on his way to visit the Pretender to the Throne, Prince Koretaka ; and, the Fisherman's daughter, with whom Narihira fell in love

38 At a waterfall Narihira composes a poem, the theme of which is that his rival might be thrown into it ; and, one of Narihira's cast-offs comes with her child to visit him

39 (*Left*) Narihira's beloved mourns that he has not come at Autumn as he promised, and sadly picks up fallen leaves ; (*right*) Narihira presents Prince Koretaka with a poem and an emblem, as an assurance of his fidelity

40 **Shunshō.** NISHIKI HYAKUNIN ISSHU AZUMA ORI, " Brocades of the Hundred Poets woven in Yedo style " ; 1 vol. Second Edition ; *Yedo*, 1775 ; *signed* RIRIN KATSUKAWA YŪSUKE FUJI SHUNSHŌ

41 **Bunchō. (Ippitsusai).** Ichikawa Monnosuke II as a man standing beside a TORII, and a snake hissing at him ; HOSO-YE ; *signed* BUNCHŌ, *sealed* MORI

42 **Bunchō.** Ichikawa Komazō I standing on a bank of a river beside a garden fence and plum blossom, holding in his arm an Oshidori, which is quacking to its mate in the stream ; HOSO-YE ; *signed* IPPITSUSAI BUNCHŌ, *sealed* MORI

43 **Shunkō (Katsukawa).** Two HOSO-YE prints, each with two bust portraits of actors, one above the other, named by their HAIMYŌ : Sanshō (Ichikawa Danjūrō V) ; Tojaku (Iwai Hanshirō IV) ; Shinsha (Ichikawa Monnosuke II) ; and RIKŌ (Yamashita Kinsaku II) ; the top portraits in male characters, those below in female characters ; *signed* KATSUKAWA SHUNKŌ (2)

*** These are very rare.

44 **Shunkō.** Matsumoto Kōshirō IV as Amakawa Gihei sitting on the box of weapons for the Rōnin ; HOSO-YE ; *signed* KATSUKAWA SHUNKŌ

45 **Shunkō.** Nakamura Tomijūrō III in female character dancing the HARUGOMA dance ; HOSO-YE ; *signed* SHUNKŌ

46 **Shunkō.** Iwai Hanshirō IV as an OIRAN, seated holding a SAKÉ kettle in the attitude of supplying a guest ; HOSO-YE ; *signed* KATSUKAWA SHUNKŌ

47 **Shunkō.** A Wrestling Match between Nishi Sekiwaki Tanikaze (West), and Higashi Sekiwaki Onogawa (East) ; *full size, upright* ; *signed* SHUNKŌ

48 **Shunyei (Katsukawa).** Asahina Saburō struggling with SOGA NO GORŌ outside the house of Tora of Ōiso ; *medium size, almost square* ; *signed* SHUNYEI

49 **Shunyei.** A Group of Actors in private clothes at a New Year Reunion, in the centre Danjūrō V, on his left Iwai Hanshirō IV, on his right Matsumoto Kōshirō IV, and in front one unidentified, but probably the proprietor of Nakamura-za ; *full size, upright* ; *signed* SHUNYEI

50 **Shunyei.** Ichikawa Monnosuke III as a young lady standing adjusting a hairpin ; HOSO-YE ; *signed* SHUNYEI

51 **Shunyei.** Segawa Kikunojō III as a woman holding a sword, standing under a cherry tree ; HOSO-YE ; *signed* SHUNYEI

52 **Shuntei (Katsukawa).** Nakamura Nakazō I as a man leaning on a staff, and behind him one of the chorus of the theatre ; HOSO-YE ; *signed* SHUNTEI

53 **Shuntei.** Nakamura Nakazo I in male character standing under a cherry tree ; HOSO-YE ; *signed* SHUNTEI

54 **Shunjō (Katsukawa).** Ichikawa Monnosuke II as one of the OTOKODATE, standing holding a TSUZUMI as if to strike someone with it ; HOSO-YE ; *signed* SHUNJŌ

55 **Shunjō.** A Theatrical Duo, Otani Hirozō sword in hand driving Bandō Mitsugorō II before him, both in male characters ; HOSO-YE ; *signed* SHUNJŌ

56 **Shunri (Katsukawa).** Ichikawa Monnosuke II as a man holding a fan and standing talking to Nakayama Raisuke as a woman ; two HOSO-YE prints, each *signed* SHUNRI.

*** Work by this artist is very rare.

57 **Shundō (Rantokusai).** Segawa Kikunojō III as a young girl, standing by a waterfall holding a white robe ; HOSO-YE ; *unsigned, but with the Hayashi vase seal, which he sometimes used*

58 **Sekiga (Kinchōdō).** Iwai Hanshirō IV as a woman standing in front of an arched window waving her sleeve to someone not visible ; HOSO-YE ; *signed* KINCHŌDŌ SEKIGA

59 **Shunrō (Katsukawa).** Theatrical Duo, Ichikawa Danjūrō V standing behind the kneeling Ichikawa Monnosuke II, who is holding up a small cock bird ; in clouds above floats a BIWA ; HOSO-YE ; *unsigned*

60 **Kiyonaga (Torii).** Iwai Hanshirō IV as an OIRAN standing in front of an arrow stand waving her sleeve ; HOSO-YE ; *signed* KIYONAGA ; *slightly stained*

61 **Kiyonaga.** Sawamura Sōjūrō III as a man standing before a garden fence in snow, holding an open umbrella ; HOSO-YE ; *signed* KIYONAGA

62 **Kiyonaga.** Two half block prints, one a Girl at her toilet and another standing looking at her, with title ONO NO KOMACHI ; and the other a Boy showing another a picture of an actor, and a woman looking over them, with the title FŪRYŪ RYAKU SHI KOMACHI ; *both unsigned* ; *on one sheet*

63 **Shunman (Kubo).** A Party of four Ladies and three domestic servants making arrangements for a festival ; YOKO-YE ; *signed* SHŌSADŌ, and *sealed* SHUNMAN ; *crease marked in the centre*

64 **Shunman.** Two Peasant Women entering a chamber where sits a Court Lady at a writing table, and four other ladies ; YOKO-YE ; *signed* SHŌSADŌ KUBO SHUNMAN

65 **Shunchō (Katsukawa).** Two Views in different shaped panels on one sheet, ladies returning from a festival, and a group on a balcony ; *full size, upright* ; *one of the set* JŪ-NI KŌ ROKU MAI TSUZUKI, "*Twelve Months complete on six sheets*" ; *signed* SHUNCHŌ

66 **Shunzan (Katsukawa).** Cherry Viewing at Uyeno, a group of four ladies in "horn hiding" head-dresses, and a little girl passing to the left between the hills ; *one sheet of a triptych, full size, upright* ; *signed* SHUNZAN

67 **Shunzan.** Children and the Four Accomplishments, two groups, in one, writing and drawing, in the other, a girl with a harp and boys playing chess and quarrelling over the game ; *full size, upright* ; *signed* KATSUKAWA SHUNZAN

68 **Sharaku (Tōshūsai).** Sanokawa Ichimatsu, bust portrait in female character as a Geisha holding a fan, on a dark mica ground ; *medium size, upright* ; *unsigned*

See Illustration Plate I.

69 **Utamaro (Kitagawa).** JŪ-NI GETSU SHIKI-SHI WAKA, "Japanese Poems on tinted paper for the Twelve Months" ; *two small prints from this rare set, on one sheet.* Dressing a girl for her first visit to a temple, and Making MANJŪ cakes ; *both signed* UTAMARO

70 **Utamaro.** Two more of the foregoing, Ladies reading and writing, and Ladies beside a vase of Autumn grasses, moon viewing and playing the SAMISEN ; *both signed*

71 **Utamaro.** Two more, a Lady showing a doll for the HINA MATSURI, and, a Lady showing another one a TANZAKU she has written upon ; *both signed*

72 **Utamaro.** Two more, two Ladies preparing for the Merchants' Festival of Ebisu, and, two Ladies arranging chrysanthemum flowers in a vase ; *both signed*

73 **Utamaro.** Two more, a Lady showing a boy the arrangements for a Boy's Birthday Festival, and, a Lady with a child on her back holding a toy ; *both signed*

74 **Utamaro.** One more, a Lady and Child looking at the SHIMADAI for the New Year ; and a similar sized illustration from the set ONNA FUZOKU SHINA SADAME, "The Settled Customs of Women," a Lady arranging Flowers in a vase ; *both signed*

75 **Utamaro.** Preparing food by moonlight, a man washing vegetables in a tub by a stream, and a woman with two children beside a house ; YOKO-YE ; *signed* UTAMARO ; *crease marked in the centre*

*** The only copy of this print here recorded. A similar print with altered details is to be found in the same artist's YEHON KYŌ-GETSU-BŌ ; *published* 1789

76 **Utamaro.** Yoshino of Wakamatsu-ya seated under a blossoming cherry tree outside her house, two SHINZŌ standing behind her and two KAMURO on her right ; *full size, upright* ; *signed* UTAMARO

77 **Utamaro.** Wakaume of Tama-ya standing looking down at another OIRAN on one knee beside her TOBAKO-BON, and a SHINZŌ standing behind her ; *full size, upright* ; *from a set without titles* ; *the name of the courtezan in a square panel, and a long narrow panel beside it with a poem* ; *all on a yellow ground* ; *signed* UTAMARO ; *beautiful colouring*

78 **Utamaro.** Hanaōgi of Ōgi-ya, seated holding her paper handkerchiefs up to her chin, with two SHINZŌ on her right, all looking as if watching someone in distance, her KAMURO leaning on her TOBAKO-BON ; *from the same set as the foregoing* ; *signed* UTAMARO ; *very brilliant*

79 **Utamaro.** SEIRŌ NIWAKA, one sheet of a heptaptych, with five women in a Corean procession ; this sheet has no title, but it has the Fujiyama background and the trade mark of YAMAGUCHI ; *full size, upright* ; *signed* UTAMARO

80 **Utamaro.** A Feminine Study. A bust portrait of an OIRAN drawing her SHIKAKE up on to her shoulders, with a long letterpress inscription ; at the right top corner a vase of ZEICHIKU, or fortune-telling rods on the back of a MINOGAME, and one of the trigrams ; *full size, upright* ; *one of a set* KEISEI KYŌCHŪ MI-TŌSHI MITATE JŌZU, " Looking into the hearts of Courtezans ; a Selection by an Expert " ; *signed* UTAMARO

81 **Utamaro.** A Writing Lesson, a young girl seated and her mother leaning over her directing her brush as she forms a character ; *full size, upright* ; *one of the set* FUJIN TEWAZA JŪ-NI KŌ, " Twelve Forms of Women's Handiwork " ; *signed* UTAMARO

82 **Utamaro.** A young DAIMYŌ going hawking accompanied by two female attendants, Fuji in the distance ; *probably a sheet of a triptych* ; *full size upright* : *signed* UTAMARO : *slightly browned*

83 **Utamaro.** An almost nude reveller in the Yoshiwara sitting upon the SAKADARU, and preventing the servants getting to the bottles of saké ; inset gihei on the NAGAMOCHI containing the arms of the Rōnin ; *full size, upright* ; *from a Chūshingura set of " Brother Pictures "* ; *signed* UTAMARO

84 **Utamaro.** KIYOMIZU KOMACHI. A woman looking through an open screen at two children playing blind-man's-buff, on a grey wash ground ; *full size, upright* ; *one of the set* FUTABA GŪSA NANA KOMACHI ; *signed* UTAMARO

*** Kurth does not record this set.

The following seven Lots are double-page illustrations from Utamaro's YEHON SHIKI NO HANA " *Picture Book of Flowers of the Four Seasons,*" *published in Yedo,* 1801 ; *in colours.*

85 **A Rain Storm.** Two Ladies under umbrellas following a man with a lantern in a driving rain by night. **The Frozen Dipper.** Two Ladies on the ENGAWA of a house find the dipper frozen in the water of the CHŌZU-BACHI

86 **Viewing Maples.** A Lady, in a KAGO resting on the ground, talking to another beside her, and an OIRAN smoking in a tea-house. **A Snow Storm.** Three women under a KOTATSU on which is a cat, and a woman looking through the open window at the falling flakes

87 **Women Crossing a Bridge.** Eight all in TSUNOKAKUSHI head dresses, three with umbrellas, and in the foreground a boat sail being pulled up. **A Thunder Storm.** Two Women much frightened under a mosquito curtain being fastened up by a third woman with a child clinging to her, and a man putting up the shutters to keep out the rain

88 **New Year Sports.** Two Ladies with battledore and shuttlecock, and another on the ENGAWA amusing a child with bouncing a ball. **Picking Young Herbs** for NANAKUSA, the New Year preventive of sickness, four women and a child in a field

89 **A Boating Party.** Two covered boats at a landing stage, a young lady stepping into one, and a servant handing in dishes. **Fireworks.** A Lady seated under a willow, a woman with a child on her back standing and a little girl beside her, watching a small boy lighting a revolving fire wheel

90 **Moon Viewing.** Three Ladies seated in the upper floor of a house on the 15th day of the 8th month, looking at the full moon. **The Chrysanthemum Show.** Two young Ladies looking at the flowers, and an infirm old man being helped along towards the enclosure

91 **Boy's Birthday Festival.** A Mother with bared bosom seated on the ENGAWA, a servant holding the baby and a boy sprawling on the floor, KUSUDAMA hanging beside the TOKONOMA, and a MAWARIDŌRŌ in it. **Manzai Dancers.** A group of Ladies seated before a reed screen through which they view the performance, and four single pages with groups of flowers ; *on two sheets* (2)

92 **Utamaro.** YEHON SURUGA MAI, "The Dances of Suruga Illustrated," 3 Vol. in 1, FIRST EDITION, *Yedo*, 1790, *Complete* ; *black and white* ; *signed* KITAGAWA UTAMARO

93 **Utamaro.** YEHON MUSHI ERABI, "Pictures of Selected Insects," Vol. 2 of a late Edition ; *with seven double-page illustrations*

94 **Shikō (Yeishōsai).** SEIRŌ NIWAKA. Two half block ink proofs of groups of women in the Festival scenes ; *signed* SHIKŌ ; *undivided*

See Major Sexton's Paper on "Utamaro, Chōki and Sharaku" in Proceedings of the Japan Society, Vol. XIX.

95 **Shiko II.** Toeizan Hanami no zu, "Flower Viewing at Toeizan ;" *full size, oblong* ; *signed* Yeishōsai Shikō

96 **Sekihō (Toriyama).** Rikiya pouring water into a vase for the Lady Kawayo to arrange the nine fold wild-cherry blooms therein ; *a panel print of the set* Yatsushi Chūshingura ; *signed* Sekihō

97 **Tsukimaro.** Go Taiheiki Shiraishi Tanashi. A Triptych, illustrating the story of two sisters Miyagino and Shinobu, the daughters of a peasant of Shirashi who was murdered by Shiga Ganshichi. The elder, Miyagino, left home, went to Yedo, and sold herself to the Yoshiwara in the hope that her father's murderer would one day visit the place, when she could wreak her vengeance on him. After a time Shinobu went to seek her sister, not knowing she had become an oiran, but eventually finding her, she was so astonished at her gorgeous robes and surroundings, that she became speechless, and could only make herself known by writing her name with her finger on the floor ; *full size, upright* ; *signed* Tsukimaro ; *and dated Tiger* 10–1806

98 **Yeishi (Hosoda).** Hanaōgi of Ogi-ya on parade passing to the right and talking to a Shinzō on her right, on her far side a kamuro and man carrying a lantern, behind her another shinzō ; *full size, upright* ; *one of the set* Seirō Yedo Murasaki, "The Purple of the Yedo Tea-houses"; *a fine composition in greys* ; *signed* Chōbunsai Yeishi

*** From the Wakai Collection.

See Illustration Plate I.

99 **Yeishi.** A Lady seated on the engawa at the corner of a house, and another standing on the ground showing her a raceme of wistaria with a bird on it, another woman back to back, and a little girl making shagami ; *full size, upright* ; *one sheet of a triptych of the* Yatsushi Genji *series* ; *signed* Yeishi

100 **Yeishi.** Haruno of Ōgi-ya on parade passing to the right, two kamuro preceding her, and a shinzō on her far side ; *half block size* ; *signed* Yeishi

101 **Yeishi.** Takihime of Ōgi-ya on parade passing to the left followed by two kamuro, her dress embroidered with the ōmi hakkei subjects, on a wash back-ground ; *full size, upright* ; *one of the set* Wakana Hatsumoyo, *with hares and waves on the title panel* ; *signed* Yeishi

See Illustration Plate I.

102 **Shūchō (Tamagawa).** Two small prints on one sheet, a Bird on the branch of a blossoming shrub ; *signed* Tamagawa Shūchō, and Saigyō Hōshi viewing Fuji ; *signed* Shuchō

103 **Senchō (Tamagawa).** Hashirakake. A half length of a youth holding a falcon ; *signed* SENCHŌ ; *slightly browned*

*** This is the only print known by this artist, a pupil of Shuchō.

104 **Yeiri (Rekisentei).** Matsukaze and Murasame, two women gathering sea water on Suma beach ; *full size, upright* ; *signed* REKISENTEI YEIRI ; *a little browned*

105 **Hokusai (Katsushika).** Theatrical Duo. Nakayama Raisuke as a woman in fierce argument with Sakata Tōjūrō II, as a SAMURAI carrying a big roll ; *two hoso-ye prints* ; *signed* SHUNRŌ

106 **Hokusai.** The ROK'KASEN. The Six most celebrated Poets, the one for Kisen-Hōshi on special paper ; *full size, upright* ; *each signed* KATSUSHIKA HOKUSAI (6)

107 **Hokusai.** SHŌNIN TŌZAN, "Many going up." Pilgrims ascending the slopes, and others worshipping in one of the caves on Fuji's side ; No. 10 of the 36 Views of Fuji ; *signed* ZEN HOKUSAI I-ITZU

*** First Edition.

108 **Hokusai.** TŌKAIDŌ SHINAGAWA, GOTENYAMA NO FUJI, "Fuji seen from Gotenyama at Shinagawa on the Tōkaidō" with people ascending the hills at the cherry blossom festival ; No. 40 of The 36 Views of Fuji ; *signed* ZEN HOKUSAI I-ITZU

*** First Edition.

109 **Hokusai.** Moon on the Yodo River with a part of Yodo Castle and its celebrated water wheel on the right ; *one of the set* SETTSU GEKKA, "Snow, Moon, and Flower"; *signed* ZEN HOKUSAI I-ITZU

*** First Edition.

110 **Hokusai.** AOIGA OKA NO TAKI, "The Hollyock Hill Fall," from a lake with lotus leaves, over a stone wall into a broad stream ; *full size, upright, one of the set of waterfalls* ; *signed* ZEN HOKUSAI I-ITZU

*** First Edition.

111 **Hokusai.** Illustration of a Poem by HAKURAKU (the Chinese Poet PO-CHU-I) who was sent by the Emperor of China in quest of a perfect horse, and sought the advice of the Sage Kiang Tsze-ya, whom he found fishing ; *one of the large size panel prints of the set* SHIKA SHA-SHIN-KYŌ, "A Mirror of the Imagery of the Poets"; *signed* ZEN HOKUSAI I-ITZU ; *a good impression but a little worn*

112 **Hokusai.** A long Surimono. Four children squatting on the ground at play and another standing with hoop on a stick, looking on, to the right a cluster of thatched cottages ; *signed* GWAKYŌ JIN HOKUSAI SUICHŪ (*during intoxication*)

113 **Hokusai.** ORANDA GWA-KYŌ, "A Pictorial Mirror in Dutch style," *i.e.*, eight small Views of Yedo, with the original envelope, on which they are ascribed to THE MASTER HOKUSAI ; *on one mount*

114 **Hokusai.** FUGAKU HYAK'KEI, "One Hundred Views of Fuji," 3 Vols. of the Edition of 1876 ; *with the explanatory notes of F. V. Dickins, London*, 1880 (4)

115 **Sōri (Tawara).** A Surimono with three Ladies playing a Ken game in front of the TOKONOMA, and with a view into the garden ; *signed* TAWARA SŌRI ; *and dated Spring, Monkey year* = 1800

116 **Taitō (Katsushika).** A Bridge over a river with a full moon showing under the bridge ; *a leaf from* HARIMAZE HAN ; *signed* KATSUSHIKA TAITŌ, *sealed* KATSUSHIKA NO IN., *a late issue with altered blocks*

117 **Shigenobu (Yanagawa).** Katsuhana of Naka Ōgi-ya as GENJORAKU, one of the characters of the BUGAKU or ancient lyric dances, holding a flute, and dancing ; *full size, upright* ; *one of the set* ŌSAKA SHINMACHI NERIMONO, "A car full of Dancers, New Street, Ōsaka"; *signed* YANAGAWA SHIGENOBU OF YEDO, *sealed* YANAGAWA ; *and a double-page book illustration, unsigned* (2)

118 **Shigenobu.** YANAGAWA SUIKO GWA-DEN, "108 Chinese Heroes," 1 Vol. without date ; *first four pages of text missing* ; *black and white*

119 **Hokkei (Todoya).** SUIKODEN GWA ZŌSHU, "Many portraits of traditional Heroes," 2 vols. in 1 ; *without date* ; *in colours* ; *by* Go HOKKEI

120 **Toyoharu (Utagawa).** TAGO NO URA, with salt kilns on the beach and Fuji across the bay ; *full size, oblong* ; *one of the* SHIMPAN UKIYE *set* ; *signed* UTAGAWA TOYOHARU

121 **Toyoharu.** UKIYE WAKOKU KEISEKI YEDO FUKAGAWA HACHIMAN NO ZU, "Perspective Views of Japan ; Hachiman Temple at Fukagawa." View of the grounds and buildings in red and green ; *full size, oblong* ; *signed* UTAGAWA TOYOHARU

122 **Toyohiro (Utagawa).** Flower arrangement in vases, two half block prints ; *both signed* TOYOHIRO ; *on one mount* ; *slightly stained*

123 **Toyokuni (Utagawa).** SHIMPAN CHŪSHINGURA, the eleven Scenes on a Pentaptych ; *full size, upright* ; *signed* TOYOKUNI

124 **Toyokuni.** Two sheets of a GAKU, HŌNŌ GŌZEN, "Dedicated to a Temple," with part of a procession of Ladies visiting Fuji ; *full size, upright* ; *signed* ICHIYŌSAI TOYOKUNI

125 **Toyokuni.** Nakamura Shikwan (afterwards Utayemon III) as the Sennin Rinnasei holding a staff with a scroll tied to it, a fan, and a crane beside him. This on the occasion of his introduction to the Stage in this character ; *full size, upright* ; *signed* TOYOKUNI

126 **Toyokuni.** Nakamura Utayemon III as Taira no Kiyomori commanding the sun to stand still while building the temple of Itsukushima, dated at "KAOMISE, winter of the Monkey year," 1800 most probably ; *full size, upright* ; *signed* UTAGAWA TOYOKUNI OF YEDO

127 **Toyokuni.** An Actor Triptych. On the right Bandō Mitsugorō III as Uma no Kami, centre Nakamura Daikichi as the woman Hana-zono, and left Nakamura Utayemon III as Saito Tarozayemon ; *full size, upright* ; *signed* TOYOKUNI

128 **Toyokuni** BANDŌ MITSUGORŌ III as the YAKKO Ihei, holding a spear in its sheath, by a pine wood ; *full size upright* ; *signed* TOYOKUNI

129 **Toyokuni.** A Group of Actors in private costume holiday making by the seaside in the company of fashionable women, four in men's clothes and one in female costume ; *a triptych* ; *full size, upright* ; *signed* TOYOKUNI

*** From the Hayashi Collection.

130 **Toyokuni. (Gosotei).** Go NIN OTOKO. Pentaptych. Actors as the Five OTOKODATE, each standing under a trellis of wistaria. From right to left they are Karigane Bunshichi, An no Hirayemon, Kaminari Shōkurō, Hotei Ichizayemon and Rokui Senzayemon ; *full size, upright* ; *signed* GOSOTEI TOYOKUNI

131 **Toyokuni.** FUJI NO BOSETSU, "Evening Snow on Fuji." View of the Mountain with its peak feathered, looking across a temple compound ; *full size, oblong* ; *one of the set* MEISHO HAKKEI ; *signed* TOYOKUNI

132 **Kunisada (Utagawa).** A Woman carrying a pail of water stopping at a fence to read a fortune-telling advertisement ; *full size, upright* ; *one of the very rare set* HOSHI NO SHIMO, TOSEI FŪZOKU, "Frost Stars ; Customs of the Present Day" ; *signed* GOTOTEI KUNISADA

133 **Kunisada.** Shana-ō Sōjō-ga-tani Heijitsu-o Manabu. The Customary practice of Shana (the priestly name of Yoshitsune) learning to fence under the tuition of Sōjōbō, the Teugu King, in the valley of Sōjō ; *triptych* ; *full size, upright* ; *signed* Kōchōrō Kunisada

134 **Kunisada.** Shin Yoshiwara Yedo chō. Triptych with Beauties of Three Houses standing under cherry blossoms against a rosy sky. On the right Kumoi of Kikumanji-ya, centre Koi Murasaki of Tama-ya, left Koina of Inamoto-ya ; *full size, upright* ; *signed* Kōchōrō Kunisada

135 **Kunisada.** Nakamura Utayemon III as the man Busuke in the Drama Iga Goe, standing watching a snake climbing up bamboo ; *full size, upright* ; *signed* Kunisada

136 **Kuniyoshi (Utagawa).** Kanshin Mata Kuguri no zu, "Kanshin creeping through the crotch of the legs." Triptych. The Chinese Han Sin, one of the Han Heroes, on his way to join Liu Pang, the Founder of the Han dynasty, submitting himself to crawl through a drunken coolie's legs rather than embroil himself in an unworthy quarrel ; *Triptych* ; *full size, upright* ; *signed* Ichiyūsai Kuniyoshi, *sealed* Kuniyoshi

137 **Kuniyoshi.** Sōma no Furōgosho, "The old Palace of Sōma." Triptych. Oya no Taro Mitsukuni attacking Arai Maru with a war club, and the Lady Takeyasha Hime looking on while a great skeleton leans over the Minamoto warrior ; *full size, upright* ; *signed* Ichiyūsai Kuniyoshi

138 **Kuniyoshi.** Shōki, the Demon Queller, kicking two oni into the air ; *a fine gradation print* ; *full size, upright* ; *signed* Ichiyūsai Igusa Kuniyoshi, *and dated Tiger* 3=1854

139 **Kuniyoshi.** Seichū Gishi Shōzō, "Portraits of The Loyal Ones," *i.e.*, The Rōnin. Two of this rare set, on the right Oboshi Yuranosuke, and left, Yato Yomoshichi ; *both signed* Kuniyoshi, *and dated Rat* 12=1852

140 **Yoshitomi.** A Memorial Portrait of Kuniyoshi and of his pupil Ipposai Yoshifusa. The Master is represented as travelling, and the pupil as following carrying parcels on a pole across his shoulders. The inscription states that Kuniyoshi died Bunkyū 1 Cock 3rd month, 4th day=1861, aged 65. Yoshifusa's date of death was Manen 1 Monkey 6th month, 10th day=1860, aged 24 ; *medium size, upright* ; *signed* Ichigeisai Yoshitomi, *and dated Cock* 3=1861

*** Another Memorial Print by Ichiyeisai Yoshi-iku (also Kuniyoshi's pupil) places the date of Kuniyoshi's death as the 5th day, otherwise the same

141 **Kunihisa (Utagawa).** Segawa Ronosuke as the KEISEI O SHU, standing looking backward at the sweep of her dress ; *full size, upright ; signed* TOYOKUNI'S PUPIL KUNIHISA

*** This is a female pupil of Toyokuni I, and this print must have been issued in 1804, for from the 7th month of that year Ronosuke played the part of the Spirit of O Shu in the play, SONO OMOKAGE ASAMA-GA-TAKE at Ichimura-za, *Yedo*

142 **Toyohisa (Utagawa).** Onoye Matsusuke in three characters, as Tenjiku no Kanja looking up at the ghost of Seigen, who is looking over a screen frightening the woman Kosakura Hime on bedding ; *medium size, upright* ; *signed* TOYOHISA

*** This artist was a pupil of Toyoharu

143 **Kunimitsu (Utagawa).** Tojaku, the HAIMYŌ of Iwai Kumesaburō, seated reading a TANZAKU ; and Rokyō, or Segawa Rokyō, seated holding a mirror, both in female costume as two of the Seven Komachi ; *medium size, upright* ; *signed* TOYOKUNI'S PUPIL, KUNIMITSU

*** One of Toyokuni's earliest pupils, his work is very rare.

144 **Kunimasa I (Utagawa).** Nakamura Daikichi, bust portrait in female character under a branch of plum blossom ; HOSO-YE ; *signed* KUNIMASA

145 **Sadahide (Utagawa).** Triptych. Two Tigers attacking a Dragon, on a black ground ; *full size, upright* ; *signed* GOUNTEI SADAHIDE, *and dated Horse* 10=1858.

146 **Hiroshige (Ichiryūsai).** KUAKE NO KIHAN, "Returning Boats at the Landing Stage," a Geisha in her night robe warming herself before a charcoal fire ; inset in a circle YANAGI BASHI NO SHŪGETSU, "Autumn Moon at Yanagi Bridge," a Man on a stage pulling in a boat ; *full size, upright* ; *one of the very rare set* SOTO TO UCHI SUGATA HAKKEI, "Eight views of indoor and outdoor subjects," *a set of four sheets* ; *signed* HIROSHIGE

*** First Edition with the trade mark of Azuma-ya Daisuke.

See Illustration Plate I.

147 **Hiroshige.** SHIN YOSHIWARA ASA SAKURA NO KEI, "Morning Cherries at the New Yoshiwara," the blossoms showing white against a rosy sky : *full size, oblong* ; *one of the earliest set of* TŌTŌ MEISHO ; *signed* ICHIYŪSAI HIROSHIGE

*** *First Edition with ornamental border.*

148 **Hiroshige.** ANRYU MACHI, NANIWA-YA NO ZU, "Picture of Naniwa House, Anryu Street," with its great pine tree ; *oblong* ; *one of the set* NANIWA MEISHO ZUE ; *signed* HIROSHIGE

*** First Edition with spotted margins.

149 **Hiroshige.** Dōtom Bori, the Canal with the Theatre street beyond, and people crossing a bridge ; *one of the set* Naniwa Meisho ; *signed* Hiroshige, *with seal of* Kawa-sho, *but a late issue*

150 **Hiroshige.** Hachikenya Chakusen, "Ship arriving at Hachikenya," the boat unloading beside the steps of the wharf ; *one of the set* Naniwa Meisho ; *signed* Hiroshige, *with seal of* Kawa-shō, *but a late issue*

151 **Hiroshige.** Dōjima Kome Akinai, "The Rice Market, Dōjima," with groups of excited speculators, *one of the set* Naniwa Meisho ; *signed* Hiroshige, *but mostly cut off the margin, and sealed* Kawa-shō, *but a late issue*

152 **Hiroshige.** Junkei machi, Yomei sei no zu, "View of Night Stalls in Junkei Street," *one of the set* Naniwa Meisho ; *signed* Hiroshige *on the margin, no seal ; a late issue ; this copy has a dark foreground to a blue ground*

153 **Hiroshige.** Junkei machi, another copy ; *signed on margin, and without* Kawa-shō *seal, but the whole ground in green ; late issue*

154 **Hiroshige.** Fujikawa. No. 38 of the first Tōkaidō set. FIRST EDITION

155 **Hiroshige.** Okazaki. No. 39 of the first Tōkaidō set. FIRST EDITION

156 **Hiroshige.** Chiryu. No. 40 of the first Tōkaidō set, without the hill in the background

157 **Hiroshige,** and Hiratsuka ; two of the Tsuta-ya half block Tōkaidō set ; *on one mount*

158 **Hiroshige.** Wistaria and the Drum Bridge at Kameido ; *one of the* Fujihiko *panel set of* Tōtō Meisho ; *signed* Hiroshige ; FIRST EDITION

159 **Hiroshige.** Wakan Rōyei-shū, "A Collection of Poems of China and Japan." One of this very rare set, with conical cliffs under a full moon. The poem speaks of a mountain like a gourd and people passing under the moon, those passing are in boats ; *full size, upright ; signed* Hiroshige ; FIRST EDITION ; *crease marked in the centre*

160 **Hiroshige.** Tsuki no Yūbe, "Evening Moon," one sheet of a Setsu-Gek'ka set of triptychs, this for Moon, a woman seated beside the engawa, leaning against the Shōji, and a tree casting shadows outside ; *full size, upright ; signed* Hiroshige

161 **Hiroshige.** Awabi and Sayori. Two Sea-ears, Haliotis tuberculata, and a guard-fish of Mackerel, Hemirhamphus Sojori ; *one of the First Fish series* ; *oblong* ; *signed* Ichiryūsai Hiroshige

162 **Hiroshige.** Musashi, Sumidagawa Yuki no asa, "A Snowy Morning on the Sumida river" ; one of the Sixty-odd Provinces ; *signed* Hiroshige.—Yedo no Shio Kama, "The Salt-beach," one of the Fūryū Genji triptych prints by Kunisada and Hiroshige ; *this signed* Hiroshige (2)

163 **Busei.** Yehon Isaoshi no Gusa, "Illustrations of the Heroes" of Japan ; 5 vols. complete, first edition, *Yedo*, 1839 ; *in colours* ; *signed* Ka-an-Busei (5)

164 **Ikku (Jippensha).** Yedo Meisho Gwahon, "Celebrated Places of Yedo Drawing-book" ; 2 vols. complete in 1, first edition, *Yedo*, 1813 ; *black and white* ; *signed* Jippensha Ikku

165 **Yeisen (Keisai).** Omu Komachi. Two women among falling cherry petals colouring tanzaku ; *one of a set* Imayo Nana Komachi ; *full size, upright* ; *signed* Keisai Yeisen

166 **Nagahide. Kusakari Yamaji,** "A Grass-cutter going to the mountain" with basket on her back, playing the flute, a bull embroidered on her dress ; hoso-ye ; *one of the set* Gion Mikoshi Arai Nerimono Sugata, "Figures on the Festival Car of Gion Temple" ; *unsigned* ; *slightly stained*

167 **Shunko.** (Pupil of Shunkōsai, Ōsaka School). Nakayama Hyakka as Takamaru Kamejirō, beating with his fan Arashi Kichisaburo as Tadatsu Ikkaku a servant ; hoso-ye ; *signed* Shunkō

168 **Yeizan (Kikugawa).** A Woman preparing a Plum branch for Flower arrangement ; *full size, upright* ; *signed* Kikugawa Yeizan, *and dated* 1807

169 **Yeizan.** Hinaōgi of Daikoku-ya preparing to play the koto ; *medium size, upright* ; and two half-block prints of Flower arrangement ; *two signed* Yeizan, *and one* Kuninaga ; *on two mounts* (2)

170 **Sadanobu (Hasegawa).** A Memorial Print of Onoye Kikugorō III as a ghost of a woman ; *full size, upright* ; *signed* Hasegawa Sadanobu.—**Sadamitsu** (Ōsaka School). Bandō Shinsui (Hikosaburō IV) as Hayase Iwoi, a man with a sword through his throat ; *full size, upright* ; *unsigned, but sealed* Sadamitsu

171 **Kyōsai (Kawanabe).** Six various sized prints on two sheets of Kyōsai Mangwa, of Harimaze Han form ; *all signed* ; *dated* 1864 (2)

SURIMONO.

172 **Hokusai.** Three of the Series UMA TSUKUSHI, "Series of the Horse Year," 1822. A Present in a round box; Presents of Brushes from Arima; and a Bird Perch with a Grossbeak; and another of a Child Skipping; *all signed* FUSENKIO I-ITZU; *on two mounts* (2)

173 **Hokusai.** A lady letting Poultry out of a cage; Visitors at a Temple Torii; a Court Servant beside a Bullock Carriage; *all signed* HOKUSAI; and an Actor playing the SAMISEN; *signed* TOYOKUNI; *on two mounts*; *a little rubbed* (2)

174 **Hokusai.** New Year people in a boat beside a tea-house landing stage, *one of the set* GENROKU KASEN KAI AWASE; *signed* GETTCHI RŌJIN I-ITZU; Ichiran Hoshi fighting at Uji Bridge; *signed* HOKUSAI TAITŌ; a Monkey Performance, a Man and boy flying kites; *both signed* GWAKYŌ JIN HOKUSAI; and Two Women by another artist; *unsigned*; *on two mounts* (2)

175 **Sōri (Tawara).** Three of Men in various occupations with ladies; *from a set of* "Thirty-six Artisans"; *each signed* SŌRI; and New Year objects, an Ōsaka Surimono; *sealed* YUNAN; *on two mounts*; *one slightly discoloured* (2)

176 **Hokkei (Todoya).** GEKO JŌGO, "Abstainer and Drunkard," a set of two, a Woman seated holding a cake, and a Woman seated with a cup of SAKÉ; a Lady visiting Enoshima, and a Chinese Warrior breaking a branch of Plum blossom; *all signed* HOKKEI; *on two mounts* (2)

177 **Hokkei.** Two of the NI-JŪ-SHI-KO set: A Woman as Rikuzoku concealing something in her clothes, and a Woman as Oho who used to run to his mother's grave in a thunder-storm. Two of a KITSUNE KEN set: A Fish and Knife as the Hunter, and a Man on his knees as SHŌYA the Head-man of a village; *all signed* HOKKEI; *on two mounts* (2)

178 **Gakutei.** Shōkwa appearing before Raikō with her father's bow and arrows as a gift; a Woman with a fan in a circle above a fan leaf with a peacock on it; *both signed* GAKUTEI—**Shigenobu.** A Geisha disguised as a Court Noble, and another disguised as the Sennin Kanzan; *signed or sealed* SHIGENOBU; *on two mounts*; *two very slightly stained* (2)

179 **Shinsai (Ryūryūkyo).** Two of a Genji series, ornamental objects, and a Hawk on a perch; Emblems of the SHICHI FUKUJIN, and Fishes and Shells; *all signed* SHINSAI; *on two mounts* (2)

180 **Shinsai and Others.** A Lady at a Writing table; *signed* SHINSAI; a Suit of Armour; *signed* YANAGAWA; a Bowl and Shears for preparing NANAKUSA, *unsigned*; and a Gourd and Cup for SAKÉ; *unsigned*; *on two sheets* (2)

181 **Hiroshige.** Two of a set with a red sign No-ichi: Benten playing at sugoroku with a Child; *signed* Hiroshige, with the Utagawa ring seal; and a Courtezan passing the Kadomatsu at the New Year parade; *signed* Hiroshige, with the Mimasu seal

*** Surimono by Hiroshige are very rare.

182 **Kunisada.** A fine double-sheet print. Sekibei about to cut down the cherry tree haunted by the ghost of a dead oiran; *signed* Kōchōrō Kunisada

183 **Kunisada.** A Court Lady with a fan; *signed* Gototei Kunisada; an Oiran writing New Year Poems; *unsigned*— **Toyokuma.** Two small forms Daikoku and Ebisu pounding rice, and Manzai Dancers; *both signed* Utagawa Toyokuma; and The Butterfly Dance; *unsigned*; *on three mounts* (3)

184 **Yeisen (Keisai).** Takarabune. Six out of the set of Seven with the Gods of Good Fortune attended by women or children; *all signed* Keisai; *on three mounts*

THE PROPERTY OF A COLLECTOR.

185 **Harunobu (Suzuki).** A young oiran of Tsuru-ya seated beside a tsuitate looking at the painted panel with a view of Tago-no-ura and Fuji beyond; *without text or background*; *medium size, almost square*; *unsigned*; *Early work*; *a good impression, but slightly spotted*

186 **Harunobu.** Sagi Musume. A young Lady in a white hood and Kimono patterned by gauffrage, and black obi, under an umbrella, standing beneath an overhanging willow beside a garden gate and rustic fence laden with snow, looking into the eddies of a stream; *without text, dark wash background*; *medium size, almost square*; *unsigned*; *a fine impression in almost pristine condition*

See Illustration Plate II.

187 **Harunobu.** Interior Scene, a young oiran seated reading a letter, and a youth lying on the floor beside her covered by the futon, overlooking the end of the letter fallen on the floor; through the railed lattice bamboos covered with snow are seen; behind the pair the solid black frame of a tsuitate crosses the wall diapered in gauffrage; *without text*; *large size, almost square*; *signed* Harunobu; *in good condition, but for one rubbed spot on the floor*

188 **Harunobu.** A Reflection of Kinkō. Interior scene with window and SHŌJI open towards a garden with autumn maples, and a young lady standing showing to her squatting maid a HASHIRAKAKE of a girl in like position on the back of a carp, as the Chinese Sage Kinkō, poem in the clouds ; *large size, almost square* ; *signed* HARUNOBU ; *in good condition*

See Illustration Plate II.

189 **Harunobu.** YAYOI, "Third Month." A Country Scene with peach trees in blossom, a young man standing by a wind screen on the far bank of a meandering stream writing on SAKÉ cups and floating them down the stream to where a young lady and her maid, by another wind screen on the near bank, are watching them floating along ; *large size, almost square* ; *one of the set* FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons" ; *published* 1770 ; *signed* HARUNOBU ; *generally in good condition*

190 **Harunobu.** The Timid Lover, Illustration of a poem by Kawara no Sadaijin. A Youth having placed a love letter on a shrub of Lespedeza beside the CHŌSU-BACHI is standing by the corner of a house tapping a TSUZUMI to call the attention of his lady-love, who is crouching by the corner of a fence under a full moon ; *large size, almost square* ; *one of the set* HYAKUNIN ISSHU ; *signed* SUZUKI HARUNOBU ; *a good impression in fine condition*

See Illustration Plate II.

191 **Harunobu.** The Lonely Woman, Illustration of a poem by Kakinomoto no Hitomaro. A Woman lying on her bed with arms resting on her pillow, restless and disconsolate at having to sleep alone, closed books beside her ; through the open To a girl is seen in the adjoining apartment pricking out the ash from a pipe with her hair-pin ; *large size, almost square* ; *one of the set* HYAKUNIN ISSHU ; *signed* SUZUKI HARUNOBU ; *in good condition*

See Illustration Plate II.

192 **Harunobu.** The Perplexed Youth, Illustration of a poem by Chūnagon Kanesuke. Interior scene, beside the mosquito curtain around a bed a youth is on one knee pondering over a problem in chess, with his finger on a piece, but his mind questioning why it is he so longs for the girl reclining beside him, pipe in hand, watching him ; *large size, almost square* ; *one of the set* HYAKUNIN ISSHU ; *signed* SUZUKI HARUNOBU ; *in fair condition* ; *a little rubbed*

193 **Harunobu.** New Year's Eve. A servant girl on her knees asleep before a brazier, with a cat in her lap, and behind her another servant who has put a string round part of the OBI

Lot 193—*continued.*

of the sleeping one, and is tying it up to a roof post, and a little girl beside her whispering and laughing at the thought of the fun when the sleeper arises ; on the SHŌJI to the left is the shadow of a woman playing a SAMISEN in the adjoining chamber ; poem in the clouds ; *large size, almost square* ; *signed* HARUNOBU ; *in good condition*

194 **Harunobu.** An OIRAN kneeling in front of a lamp reading a love letter, and beyond her a girl asleep on a bed with a mosquito curtain round it ; *without title or text* ; *large size, almost square* ; *signed* HARUNOBU ; *in fair condition, but the sleeping girl's face smeared with black*

195 **Harunobu.** A female, grass-cutter, standing on a hill-side among Equisetum, with upraised hand, looking over the country, and a cascade under a full moon ; *without title or text* ; *large size, almost square* ; *signed* HARUNOBU ; *a late issue*

196 **Harunobu.** Flower Arrangement. A Woman on her knees fashioning the stalk of a flower into graceful curves to join with a cluster of plant forms in a vase before her ; *without title or text* ; *large size, almost square* ; *signed* HARUNOBU ; *a late issue*

197 **Harushige.** A Restless Night. A girl under the mosquito curtain covering her bed, on her knees in one corner with a taper and a fan trying to clear out an intruding insect while another girl crouches on the floor asleep, and a man is looking in from the curtained doorway ; poem in the clouds ; *full size, almost square* ; *signed* HARUSHIGE ; *in fair condition*

198 **Utamaro (Kitagawa).** Hare Hour, 5 to 7 a.m. GEJO, "A Housemaid." Two women at a well, half-length figures, one pulling on the rope and adjusting a hair-pin, the other arranging her head-cloth as she looks down ; *full size, upright* ; *one of the set* FŪZOKU BIJIN TOKEI, "Customs of Beautiful Women by the Clock" ; *a mica print* ; *signed* UTAMARO ; *in good condition*

199 **Yeishi (Hosoda).** TOKIWAGI OF KANA-YA, seated on her heels beside a Stationery Box, on which rests her ink-stone, looking at a letter she has written, before her a dress hanging up ; *parts mica printed* ; *full size, upright* ; *one of a set* WAKANA HATSU ISSHŌ, "The First Dress of the New Year" ; *signed* YEISHI ; *in fine condition, but with a fold mark*

200 **Yeishi.** MITSUHANA OF HIOGO-YA seated with one hand resting on the ground before her SHIKAKE hanging on a clothes-horse, embroidered with the TAKARAMONO ; *full size, upright* ; *one of the set* WAKANA HATSU ISSHŌ ; *signed* YEISHI ; *in fair condition* ; *slighty stained*

201 **Yeishi.** A Woman seated on her heels facing left, looking at a figure of a Crane on a table, and beside it a JUI ; *full size, upright* ; *one of a set* FUKUJIN RYAKU TAKARA AWASE, "A Series of the Precious Things of the Gods of Good Fortune Epitomised" ; *signed* YEISHI ; *in fair condition*

202 **Yeishi.** A Noble Lady seated on a pink bench under a tree, pipe in hand, looking at a small tortoise which a lady sitting on her heels before her has lifted out of a fish-pond in front, a female servant and a little girl at their side, under a cherry tree almost hidden by green clouds ; *part of a triptych, or larger print, without title* ; *full size, upright* ; *signed* YEISHI ; *in good condition*

203 **Yeishi.** A Noble Lady standing holding a Corean hat and raising her fan up to shield her eyes, looking down at one of her attendant ladies, who is on one knee on the bank of a stream on which cherry petals are drifting, another lady kneeling behind her ; *one of the same set as the foregoing* ; *signed* YEISHI ; *in fine condition*

204 **Yeishi.** NAKAGAWA OF MATSUBA-YA. A tall, willowy woman standing turned to the left, holding her sleeve up towards her chin and looking down at her two KAMURO, who are reading a scroll beside a brazier ; *full size, upright* ; *one of a set* MATSUBA-YA SHINTAKU MISE HIRAKI, "The Newly-opened Establishment, House of the Pine" ; *signed* YEISHI ; *in fine condition*

205 **Yeishi.** NI YOSHIWARA, "In the Yoshiwara." A parade of TAYŪ on New Year morning ; YOKO-YE, one of the illustrations to YANAGI NO ITO "Willow Silk," a book of poems by Kaki Rogio ; *published* 1797 ; *signed* YEISHI

206 **Yeishi.** A Lady in black KIMONO with yellow flowers kneeling on an engawa, another standing beside her, and a female servant speaking to the Prince's Sword Bearer seated in the garden ; *full size, upright* ; *one sheet of one of the Genji triptychs* ; *signed* YEISHI ; *in fair condition*

207 **Yeishi.** YASHI-Ō OF ŌGI-YA arranging Bush-clover in a landscape garden as a suggestion of the HAGI NO TAMAGAWA in Ōmi ; *full size, upright* ; *one of a set* ROKU TAMAGAWA ; *unsigned* ; *this has had a metal sprinkled ground, now discoloured*

208 **Yeishi.** YOSHITO OF ŌGI-YA, a large figure, on one knee beside a brazier, holding a pipe ; *full size, upright* ; *one of the set* WAKANA HATSU ISSHŌ ; *signed* YEISHI ; *much spotted*

209 **Yeishi.** Left hand sheet of the Treasure Ship triptych, with a peacock prow, two ladies playing instruments ; *full size, upright* ; *signed* YEISHI ; *worn and browned*

210 **Yeishi.** Niwaka Festival, three women dancing ; *small size, almost square* ; *signed* YEISHI ; *much worn*

211 **Yeisui (Hosoda).** MOROKOSHI OF ECHIZEN-YA, large head bust portrait, holding a letter ; *full size, upright* ; *signed* ICHIRAKUTEI YEISUI ; *in fair condition*

SECOND DAY'S SALE.

THE PROPERTY OF E. L. CAPPEL, ESQ., C.I.E.

LOT

212 **Masanobu (Okumura).** A KAMURO bringing an OIRAN a love-letter, the two standing figures without background; HOSO-YE; *coloured by hand*; *signed* OKUMURA MASANOBU; *in good condition*

213 **Shigenaga (Nishimura).** A young WAKASHU in gorgeous raiment as a woman, without background; HOSO-YE, URUSHI-YE; *signed* NIPPON GWA-KO NISHIMURA SHIGENAGA; *in good condition*

214 **Sukenobu (Nishikawa).** Four black and white prints of Women; *each signed* YAMATO ESHI NISHIKAWA SUKENOBU; *on two mounts*; *and two double-page book illustrations*; *unsigned* (3)

215 **Harunobu (Suzuki).** Getting out of Bed. A young woman in the early morning is just emerging from under the mosquito curtain which surrounds her bed to put out the light of the ANDON standing by, her fan and paper handkerchiefs lie on the floor; through the open SHŌJI iris is seen growing in a pool; *without title or text*; *large size, almost square*; *signed* HARUNOBU; *in good condition*

216 **Harunobu.** FREEING SPARROWS. A Scene by the TORII entrance to a temple, a woman with a sparrow in her hand about to throw it into the air to follow the flight of one already loosed, the tea-house waitress and a little girl standing by the lady and the caged birds; this is considered an act of great merit; poem in the clouds; *large size, almost square*; *signed* SUZUKI HARUNOBU; *in fine and brilliant condition*

See Illustration Plate III.

217 **Harunobu.** KIKU TSUKI, "Chrysanthemum Month." A young man has offered his lady-love a bucket-shaped wall-vase of chrysanthemums, and having had them rejected is about to take them away, but is being pulled back by the lady, while the tiff between the lovers is being watched by a girl behind the partly opened SHŌJI of another apartment; *full size, almost square*; *one of the set* FŪZOKU SHIKI KASEN, "Poems and Customs of the Four Seasons"; *published* 1770; *signed* HARUNOBU; *in fine condition*

218 **Harunobu.** SEIRŌ BIJIN AWASE. Two of the figures of Courtezans from this celebrated book ; *published* 1770 ; *unsigned* ; *both in fine condition* (2)

219 **Harunobu.** HASHIRAKAKE. Hotei as Chōyaemon carrying a young girl as O Han across a stream under a willow ; an analogue of the story of the famous lovers ; *signed* SUZUKI HARUNOBU

220 **Koryūsai (Isoda).** A Tea-house Scene. A party of two men and four girls, one of the men pouring out SAKÉ for one of the girls, the others chatting together ; *full size, oblong* ; YOKO-YE ; *from a set* SHIKIDŌ TORIKUME JŪNIBA, " A Colour Series of Twelve Paramours "; *signed* KORYŪSAI ; *a bright copy, but the fold worn*

221 **Koryūsai.** MANDAYU OF ŌMI-YA kneeling before a tapering vase arranging narcissus flowers, and two KAMURO standing behind her ; *small size, upright* ; *one of a set* SEIRŌ SUGATA HAKKEI, " Eight Tea-house Portraits "; *signed* KORYŪ ; *in very fine condition and colour*

222 **Koryūsai.** " Talking about Customers getting Drunk." Two Geisha standing side by side in conversation ; *small size, upright* ; *one of a set* IMAYŌ GEISHA FŪZOKU, " Customs of Geisha of the Present Day "; *signed* KORYŪSAI ; *in very fine condition and colour*

223 **Koryūsai.** Two women standing side by side, one with an OBI decorated with the TAKARAMONO, the other with the long folds of her OBI at the back in fan pattern ; *small size, upright* ; *one of a set* UKIYO ONNA FŪZOKU JUKKŌ, " A Consideration of the Customs of Women of the Fleeting World "; *signed* KORYŪSAI ; *in pristine condition and colour*

See Illustration Plate III.

224 **Koryūsai.** Interior Scene on a wintry day, a youth seated partly under a KOTATSU has read himself to sleep, and a girl is playfully untying the cord of his back knot of hair ; through the open SHŌJI bamboos covered with snow are seen ; *medium size, almost square* ; *signed* KORYŪSAI ; *in good condition*

225 **Koryūsai.** Interior Scene on a balcony, an OIRAN on one knee holding on to the coat of a young man to prevent him leaving her ; a willow droops its branches by the balustrade, beyond is the roof of JŌ-SHIN-JI with Homing geese in the sky ; *medium size, almost square* ; *one of the set* FŪRYŪ FUKAGAWA HAKKEI ; *signed* KORYŪ ; *in beautiful condition*

226 **Koryūsai.** SANGEN, "Three Stringed Instrument." Two girls, seated inside a house the side open looking on to a stream, playing the SAMISEN ; *small size, almost square* ; *one of a set* FŪRYŪ SHOGEI TSUKUSHI, "A refined Series of Amusements" ; *signed* KORYŪ ; *in fair condition*

227 **Koryūsai.** Two Geisha, one seated playing her SAMISEN, the other standing holding it by her side ; TANZAKU *form, undivided* ; *one signed* KORYŪ ; *in fine condition, but slightly cut at the top*

228 **Kiyomitsu (Torii).** ICHIMURA SHICHIJŪRŌ (afterwards Ichimura Uzayemon X) as a youth on his knees playing a TAIKO or stage drum under a blossoming plum tree ; HOSO-YE ; *signed* TORII KIYOMITSU ; *in pristine condition*

229 **Kiyomitsu.** SEGAWA KIKUNOJŌ II as a young woman standing holding in both hands a wicker vase on a stand, filled with winter peony ; *large* HOSO-YE *form, in four colours* ; *signed* TORII KIYOMITSU ; *a fine impression, in beautiful condition*

230 **Kiyomitsu.** NAKAMURA MATSUE in female character standing by the Fudō Waterfall encircled by GOHEI holding a bucket with a branch of foliage in it ; HOSO-YE ; *signed* TORII KIYOMITSU ; *Early work, in fair condition*

231 **Kiyomitsu.** NAKAMURA TOMIJŪRŌ III. as a woman dancing ; HOSO-YE ; *signed* TORII KIYOMITSU ; *faded and discoloured*

232 **Shunshō (Katsukawa).** ONOYE MATSUSUKE as an archer standing before the stone wall of a fortress with embrasures ; HOSO-YE ; *signed* SHUNSHŌ ; *in good condition*

233 **Shunshō.** IWAI KUMESABURO II in female character standing before a key-pattern dadoed wall, with plum blossom showing beyond, holding an infant ; HOSO-YE ; *signed* SHUNSHŌ ; *very fine and full of colour*

234 **Shunshō.** SEGAWA KIKUNOJŌ III as Shizuka, the MEKAKE of Yoshitsune, dancing the Fox dance with an open umbrella ; HOSO-YE ; *signed* Shunshō ; *in fine condition*

235 **Shunshō.** Wanting a Smoke. A youth, seated on the engawa of a house beside his load of boxes, resting, and a girl standing offering to him her long pipe which she has just lighted ; *medium size, almost square* ; *full of the Harunobu influence* ; *signed* KATSUKAWA SHUNSHŌ ; *in good condition*

See Illustration Plate III.

236 **Shunshō.** A young woman bringing a SAKÉ kettle to a WAKASHU seated in a room heating a tray of tea-leaves over a fire in a brazier ; *medium size, almost square* ; *one of a set* ROK'KASEN, "The Six Poets" ; this one for a poem by KISEN HŌSHI ; *signed* SHUNSHŌ ; *in good condition*

237 **Shunshō.** From the ISE MONOGATARI. One of Narihira's ladies who could not control her impulse to see him as he was departing, and therefore went to climb the temple fence, standing by a TORII ; and another lady reading a poem she has written ; *both unsigned* ; *in good condition* (2)

238 **Shunkō (Katsukawa).** ICHIKAWA MONNOSUKE II in male character, his robe decorated with flying geese, standing by a pillar with a lantern overhead ; HOSO-YE ; *signed* SHUNKŌ ; *very fine*

239 **Shunkō.** ICHIKAWA HAKUYEN (Danjūrō V) in male character, standing in strident pose with folded arms ; *wash background* ; HOSO-YE ; *signed* SHUNKŌ ; *in fine condition*

240 **Shunkō.** Theatrical Duo, Iwai Hanshirō IV as a woman, and Ichikawa Monnosuke II as a man in the MOMIJI GARI, dancing and waving branches of Autumn tinted maples ; *without background* ; *small size, upright* ; *signed* SHUNKŌ ; *in pristine condition*

See Illustration Plate III.

241 **Shunkō.** ONOGAWA, a celebrated Wrestler in ceremonial apron, standing in the DOHYŌ-BA, or wrestling ring ; HOSO-YE ; *signed* SHUNKŌ ; *in fair condition*

242 **Shunsen (Katsukawa).** MATSUMOTO KŌSHIRŌ III as a young lady standing under a cherry Tree holding a basket of plants : HOSO-YE : *unsigned* ; and a Tea-house Waitress standing by a screen under a willow, holding a fan ; HOSO-YE ; *signed* SHUNSEN ; *in good condition* (2)

243 **Shunyei (Katsukawa).** ARASHI RYŪZŌ as a Samurai standing in front of a wind screen ; HOSO-YE ; *signed* SHUNYEI ; *in fine condition*

244 **Shunyei.** SAKATA TŌJŪRŌ IV as a YAMABUSHI with his SHAKUJŌ and box of priestly robes ; HOSO-YE ; *signed* SHUNYEI ; *in fine condition*

245 **Shunyei.** RYUMON KOINOSUKE, a celebrated Wrestler in private attire walking along, carrying a red fan and a tobacco pouch, followed by his pupil ; *full size, upright* ; *signed* SHUNYEI ; *in fine condition*

246 **Shunsen (Kashōsai).** People outside a tea-house looking over the Bay of Yedo ; and Catching Insects beside a stream ; *both medium size* ; *oblong* ; *the first signed* KASHŌSAI SHUNSEN, *the second* SHUNKŌ, *his later signature* ; *fair* (2)

247 **Kiyonaga (Torii).** SEGAWA KIKUNOJŌ III as a young lady standing under a cherry tree holding in both hands her SUGEGASA, or travelling hat ; HOSO-YE ; *signed* KIYONAGA ; *in good condition*

248 **Kiyonaga.** ISE MONOGATARI, "Brother-pictures" of the Ise Tales. In a small square at the top Narihira on horseback viewing Fuji ; in the main portion of the sheet a lady on a pack-horse viewing Fuji, the horse led by a coolie, and her maid stooping to tie up her TABI ; *full size, upright* ; *signed* KIYONAGA ; *one of a rare and early set* ; *in fair condition*

249 **Kiyonaga.** THE CHIDORI TAMAGAWA. Two girls on a covered pleasure boat looking at the flight of CHIDORI which haunt the banks of the stream ; *half block size* ; *one of a set* FŪRYŪ RYAKU MUTSU TAMAGAWA, "A Fashionable Epitome of the Six Tama Rivers" ; *signed* KIYONAGA ; *in fine condition*

250 **Kiyonaga.** A Modern Beauty as Murasaki Shikibu, seated on a balcony, at a writing table, looking at the moon, her KAMURO standing behind her ; *large size, almost square* ; *one of a set* WAKOKU BIJIN RYAKU SHŪ, "An Epitome of the Beautiful Women of Japan" ; *signed* KIYONAGA ; *in good condition*

251 **Kiyonaga.** SEGAWA OF MATSUBA-YA on parade passing to the left, her two KAMURO behind, at the corner of the House of the Pine, where fire buckets are piled in reserve ; *full size, upright* ; *one of the series* HINAGATA WAKANA NO HATSUMOYO, "New Designs for Spring Grasses," *i.e.*, young people ; *signed* KIYONAGA ; *a brilliant impression in grand condition*

See Illustration Plate IV.

252 **Kiyonaga.** Evening on the Sumida river. The balcony of a tea-house overlooking the river by moonlight, two Geisha, one standing holding her SAMISEN, the other kneeling and putting a new string on to her instrument, and another woman by her side ; *full size, upright* ; *signed* KIYONAGA ; *in good condition*

See Illustration Plate IV.

253 **Kiyonaga.** THE BATH HOUSE. Two sheets with nude women at the Public Bath ; *medium size, upright* ; *unsigned* ; *ink proofs, with the two Wood Blocks for printing* (4)

254 **Torii School.** Segawa Kikunojō III in female character standing inside the open SHŌJI of a house with bamboo outside ; HOSO-YE ; *unsigned* ; and a group of Lilium Lancifolium and Dianthus Superbus ; *large size, almost square* ; *unsigned* ; *in good condition* (2)

255 **Utamaro (Kitagawa).** DARUMA crossing the Indian Ocean on his way to China, floating on a bamboo stalk ; *medium size, upright* ; *black and white* ; *signed* UTAMARO ; *in fair condition*

CHŪSHINGURA.

"THE LOYAL LEAGUE," *a set of Eleven "Brother Pictures" or analogues in real life to scenes in the play which are inset at the top corners ; published by Yeijudo about* 1796 ; *full size, upright* ; *each signed* UTAMARO. *Although somewhat wormed, they are generally fine impressions in good condition, and full of original colour.*

*** Kurth, relying upon the "sixth scene," calls this set "Views of Six Groups of Faithful Servants . . . . six plates."

256 **Act I.** A Girl who has brought a MANZAI dancer a cup of tea receiving his admiration, and a woman watching them from behind a screen, contrasted with Moronao making love to the Lady Kawoyo

257 **Act II.** A Young Man leaning on the front of a house has deposited a letter in a FU-BAKO in front of a kneeling girl, whose mother stands behind her ; contrasted with Rikiya's visit to Honzō's house and his love scene with Konami

258 **Act III.** A Man attacking a nagging wife with a SURIKOGI or MISO pestle, a man and woman holding him back and another woman trying to quiet the wife ; on the floor a broken SURIBACHI or mortar for making MISO ; inset, the Scene of Yenya attacking Moronao in the Palace

259 **Act IV.** A Woman and a man arranging flowers, and another carrying in an offering of SAKÉ on a SAMBŌ for the TSUKIMI festival, "seeing the moon," on the 15th day of the 8th month ; inset, Rikiya giving the Lady Kawayo a basket full of the rare eight and nine-fold wild cherry-blossoms to please his Lord

260 **Act V.** An OIRAN taking from a female servant a bag of sweetmeats, the girl feebly slapping at her hand ; inset, Sadakurō's murder and robbery of Yōichibei

261 **Act VI.** A GEISHA tying her SHIGOKI ready to go out to an engagement, her man-servant tying up her SAMISEN and a female servant holding the lantern for him to carry ; inset, Kampei in grief at his love O Karu going away to a JŌRO-YA

See Illustration Plate IV.

262 **Act VII.** A Man and Woman who have just had their bath seated, the woman on the balcony, and the man on the ENGAWA, cooling themselves, the man looking at a fishmonger's bill ; *signed* SAKANAYA YAZŌ ; the woman fanning herself, and a dog under the ENGAWA looking at the end of the bill ; inset, the letter-reading scene where O Karu by the means of a mirror reads Uranosuke's letter, and the spy Kudayu learns its purport under the ENGAWA

263 **Act VIII.** Two TORI-OI or women of the ETA class who go about singing for money, one playing the SAMISEN ; inset, Konami and her mother Tonanse going to Yamashina to find Rikiya

264 **Act IX.** A Lady at her toilet, seated before a mirror, having her hair combed by a servant, and a street singer in a basket hat bawling outside the house ; inset, HONZŌ's appearance at Uranosuke's house just as his wife is about to slay his daughter and herself

265 **Act X.** A Nude Reveller in the Yoshiwara sitting upon the SAKADARU and preventing the servants from getting to the SAKÉ bottles, a woman trying to persuade him to get off, and a man trying to shift him ; inset, Gihei on the NAGAMOCHI, which contains the arms of the Rōnin, defying them to kill him

266 **Act XI.** A CHABAN or farcical play enacted in the kitchen part of a house between two men armed with a broom and a mop, and a woman holding a standard candlestick ; inset, the Rōnin's attack, and the finding of their enemy Moronao

267 **Utamaro.** A Feminine Study. Bust portrait of an OIRAN, and above her a vase of ZEICHIKU, or rods used for fortune telling on the back of a tortoise of long life, with one of the SANGI trigrams, and a long letterpress description ; *full size, upright* ; *one of a set* KEISEI KŌCHŪ MITŌSHI JŌZU, "Looking into the Hearts of Courtezans. A Clever Series"; *signed* UTAMARO ; *in fine condition*

*** Kurth does not mention this set.

268 **Utamaro.** The Boar Hour 9 to 11 p.m. A Courtezan seated, her KAMURO facing her, and between them a GEISHA holding out her SAKÉ cup for a drink towards the guests being entertained but not visible ; *half block size* ; *one of the set* YOSHIWARA TOKEI, "The Yoshiwara Clock"; *signed* UTAMARO ; *in fine condition*

*** Kurth does not mention this set.

269 **Utamaro.** A Woman seated before a low screen playing the SAMISEN, for a child dressed as SAMBASO to dance to, the little boy being helped by an older boy behind him, holding his arms and shaking his fan and bells ; *full size, upright* ; *one of a set* FŪRYŪ KO-TAKARA AWASE, "A Comparison of Precious Children "; *signed* UTAMARO ; *in good condition*

270 **Utamaro.** ZETO OF EBI-YA, dressed for parade, standing in front of another OIRAN seated on a bench arranging a hair-pin ; *full size, upright* ; *signed* UTAMARO ; *in good condition*

271 **Utamaro.** A female servant squatting and dressing a little boy in Wrestler's costume, and a lady standing behind them with two blocks of wood to beat out applause ; *medium size, upright* ; *one of a set* TOSEI GO SHIKI SOME, "Fashionable Dyeing in Five Colours "; *signed* UTAMARO ; *fair, but slightly browned*

272 **Shikimaro (Kitagawa).** TACHIBANA OF TSURU-YA standing, pulling up her purple SHIKAKE embroidered with flying cranes ; *full size, upright* ; *one of a set* IMAYŌ ONNA KASEN, "Women Poets of the Present Day "; *signed* SHIKIMARO ; *in good condition*

273 **Utamaro II.** Spring time. Two women and a young girl, standing under a blossoming plum tree looking up at a nightingale singing on a branch ; *medium size, upright* ; and CHŪSHINGURA Act VIII, The Bridal Journey ; *one of a half block set* ; *both signed* UTAMARO ; *in good condition* (2)

274 **Sekkyō (Sawa).** An Owl on the branch of a KASHI tree ; *in black and grey* ; *medium size, upright* ; *signed* SEKKYŌ ; *in good condition*

275 **Yeishi (Hosoda).** A noble Lady standing watching one of her female attendants feeding a crane from a sieve ; *full size, upright* ; *one of a series* GAKU TSUREZURE GUSA, "Tablets for the Idle Moments of the Young," illustrations of old-time stories ; *signed* YEISHI ; *in good condition*

276 **Yeishi.** WAKANA OF MATSUBA-YA in black SHIKAKE embroidered with peacock's feathers on parade, passing to the right, a SHINZŌ on her far side, and two KAMURO in her rear, on a pale yellow ground ; *small size, upright* ; *signed* YEISHI ; *in fine condition*

277 **Yeishi.** Hashirakake. A Lady holding a dog in her lap seated at the Tea-house Naniwa-ya, just under a lantern with fan pattern, and a waitress standing beside her ; *signed* YEISHI ; *in fair condition*

278 **Yeishō (Hosoda).** A Lady seated before Prince Genji's KEN-EI holding a branch of maple ; *small size, almost square* ; *one of a set* YATSUSHI GENJI, "Genji disguised"; *signed* YEISHŌ ; *in fine condition*

279 **Yeishō.** "The Samisen." A Woman seated with the instrument, talking to another standing beside her with a pipe ; *small size, almost square* ; *one of a set* FUJIN JŪ-NI WAZA, "Twelve Arts for Women"; *signed* YEISHŌ ; *much browned*

280 **Masayoshi (Kitao).** RAIHIN ZUE, "Pictures of the Guests which have Arrived," *i.e.*, Exotic Birds. Three of the set : JU-TAI CHŌ, a species of Mountain Mag-pie, on a pine tree ; CHIKUKEI, Quail and Convolvulus around bamboo ; and YŌKIN, a ? bird on a tree Camellia ; YOKO-YE ; *signed* KEISAI, *sealed* KITAO MASAYOSHI ; *a late issue* (3)

281 **Hokusai (Katsushika.)** BISHŪ, FUJIMI HARA, Fuji framed in the circle of a great tub a man is making ; No. 4 of the Fuji Views ; FIRST EDITION, *and in good condition*

282 **Hokusai.** TŌTŌMI SANCHŪ, "In the Tōtōmi Mountains." Fuji seen through the trestle supporting a log on which sawyers are at work ; No. 14 of the Fuji Views ; *a late issue* ; *in good condition*

283 **Hokusai.** TŌKAIDŌ TAGO NO URA RYAKU ZU, "An Epitome of the Sea-shore at Tago," with Fuji snow-flecked rising beyond a village on the shore, and two rowing-junks in the foreground ; No. 24 of the Fuji Views ; FIRST EDITION ; *and a fine impression*

284 **Hokusai.** Illustration of a Poem by YAMABE NO AKAHITO. A hill side on the coast of the Bay of Tago, where a party are climbing up for the View of Fuji ; No. 4 of the HYAKUNIN ISSHU set ; FIRST EDITION ; *in good condition*

285 **Hokusai.** WASHŪ, YOSHINO, YOSHITSUNE UMA ARAI NO TAKI, "The Yoshitsune Horse-washing Fall"; No. 4 of the Waterfall series ; FIRST EDITION ; *in good condition*

286 **Hokusai.** KAWASEMI AND NADESHIKO, one of the small KWA CHŌ set, a Kingfisher diving through flowering pinks and iris ; *about half block size* ; *signed* ZEN HOKUSAI I-ITZU ; *late issue, but good condition*

287 **Taitō (Katsushika).** An OIRAN on parade in the costume of the Genroku period, passing to the right, long HOSO-YE ; *signed* KATSUSHIKA TAITŌ IN THE HISHIKAWA MANNER; and a Carp among water weeds ; *signed* KATSUSHIKA TAITŌ ; *both from* HARIMAZE HAN ; *in good condition* (2)

*** From the Happer Collection.

288 **Toyohiro (Utagawa).** A Mother seated suckling a child while a woman stands behind her holding up a globe with gold-fish in it to amuse the baby ; *without background* ; *full size, upright* ; *signed* TOYOHIRO ; *in good condition*

289 **Toyohiro.** Evening Cooling on the Kamo River at Kyōto. Triptych. A party of eight women and a man ; on the right the man is grasping the arm of a woman holding a SAKÉ cup, and another woman stands behind holding a SAMISEN ; in the centre three women are seated, one holding a SAKÉ kettle, and one a SAMISEN ; and on the right three women are standing, one leaning over a balustrade clapping her hands ; *full size, upright* ; *one of set of triptychs* RYŌ-GWA JŪ-NI KO, "The Twelve Months by two Artists," Toyohiro and Toyokuni ; *this signed* TOYOHIRO ; *in good condition* (3)

290 **Toyokuni (Utagawa).** A Lady standing under a cherry tree in blossom, wiping her face and looking into a folding pocket-mirror ; pink background with white cherry petals falling ; *full size, upright* ; *signed* TOYOKUNI ; *in fine condition*

291 **Toyokuni.** A Woman standing holding a closed umbrella, beside a dog, in snow at night ; *full size, upright* ; *one of a set* SAN BIJIN, this being for "Snow" ; *signed* TOYOKUNI ; *in fair state*

292 **Toyokuni (Gosotei).** An OIRAN with bared bosom standing in front of a short screen tying her SHIGOKI, her OBI lying in a graceful coil around her ; *full size, upright* ; *one of a set* GONIN BIJO, "Five Beautiful Women" ; *signed* TOYOKUNI ; *in fair state*

293 **Toyokuni.** ATAMI NO SEKISHO. "Evening glow at Atami." View of a circular bay with moored junks, on the beach two gangs of coolies hauling in fishing nets ; *medium size, oblong* ; *one of a set* MEISHO HAKKEI ; *signed* TOYOKUNI ; FIRST EDITION ; *in fair condition*

294 **Toyokuni.** MIO NO RAKUGAN, "Homing Geese at Mio." View of the Port of Shimizu, and the pine forest of Mio no Matsubara stretching across the sea, Fuji in the distance, with geese flying ; *one of the same set as the foregoing* ; *signed* TOYOKUNI ; *in good condition*

295 **Toyokuni.** ENOSHIMA SEIRAN, "Clearing after a storm at Enoshima." View of the island, Fuji beyond, and great white breakers rolling up in the foreground ; *one of the same set as the foregoing* ; *signed* TOYOKUNI ; *a fine impression in good condition*

296 **Kunisada (Utagawa).** Autumn Scene, a woman and her porter ascending a slope from a river towards a tea-house where a man is stretching out his hand towards them and a Geisha is playing the SAMISEN ; *full size, oblong* ; *signed* KUNISADA ; *in fine condition, and a rare print*

297 **Kunisada.** Fuming out insects. A woman on her knees on a bed under a mosquito curtain with a lighted taper and a fan, singeing an insect on the curtain ; *full size, upright* ; *one of the very rare set* HOSHI NO SHIMO. TOSEI FŪZOKU, "Frost Stars ; Customs of the Present Day" ; *unsigned* ; *in fine condition*

See Illustration Plate IV.

298 **Kunisada.** HANAŌGI OF ŌGI-YA seated, in ceremonial robes, in deep thought ; *a blue print* ; *medium size, upright* ; *signed* GOTOTEI KUNISADA ; *in fair condition*

299 **Kunisada.** NAKAMURA SHIKWAN II in the role of Shōki, the figure in red in the Kanō style ; in his hand he clutches a green ONI ; faint grey clouds in the background ; *full size, upright* ; *signed* GOTOTEI KUNISADA ; *in fine condition*

*** These red prints were used as charms against disease.

300 **Kunisada.** YOYO NO YAMA OF MATSUBA-YA, her dress embroidered with carp and water, on her knees ; *medium size, upright* ; *signed* GOTOTEI KUNISADA ; and a woman with closed umbrella standing before a bush of myrtus tomentosa in blossom ; *full size, upright* ; *signed* KŌCHŌRŌ KUNISADA ; *in good condition* (2)

301 **Kunisada.** Illustration of a Poem by the Lady of Ise. A mother kneeling with a child on her back who is looking at the reflection of his face in a pan of water ; *full size, upright* ; *one of a set* HYAKUNIN ISSHU ; *signed* KUNISADA ARATAME NI SEI TOYOKUNI ; and a Memorial Print of Onoye Kikugorō IV, who died 28th day, 6th month, Manen 1=1860 ; *creped* ; *signed* "*By Request,*" ICHIYŌSAI TOYOKUNI ; *the first good, the second browned* ; a Woman in a Garden by night ; *full size, upright* ; *signed* TOYOKUNI ; *good* (3)

302 **Kunisada.** Night Scene Ryōgoku Bridge ; two sheets of a triptych. A woman on a boat about to step on to a landing stage where another has just landed ; *medium size* ; *upright* ; *signed* TOYOKUNI ; *in good condition*

303 **Kunisada.** AZUMA GENJI CHŪKA NO ZU, "View of an Eastern Genji, middle of Summer." Triptych. Genji, seated on the balcony watching the flight of a cuckoo through a heavy rain, surrounded by six ladies, in the distance the dark and blurred branches of trees ; *medium size, upright* ; *signed* TOYOKUNI ; *dated* 1860 ; *a fine impression in good condition*

304 **Kuniyoshi (Utagawa).** SHIN YOSHIWARA. Evening View with people passing along the NIHON TSUTSUMI, and in the sky a TSUKI NO KASA or "Moon Hat," the halo that presages rain ; *full size, oblong* ; *one of the series* TŌTŌ MEISHO, showing shadows and European influence ; *signed* ICHIYŪSAI KUNIYOSHI ; *in fair condition*

305 **Kuniyoshi.** SŌSHŪ, ŌYAMA MICHI. TAMURA WATASHI NO KEI, "View of the Tamura Ferry on the Ōyama road (province of) Sagami." Travellers waiting at a wayside booth for the boat, and a man on horseback in the left foreground ; *medium size, oblong* ; *signed* ICHIYŪSAI KUNIYOSHI ; *in fine condition*

306 **Kuniyoshi.** IDE NO TAMAGAWA. Triptych. Three women wading through the stream with YAMABUKI growing on its banks ; *full size* ; *upright* ; *signed* ICHIYŪSAI KUNIYOSHI ; *in fine condition* (3)

307 **Kuniyoshi.** "Seven Women." Diptych, with explanations to each :—The Faithful Servant, One who dresses like a man, The artful minx, The man-trap, The old woman, The young girl, and The drunkard ; *medium size, upright* ; *signed* ICHIYŪSAI KUNIYOSHI ; *a little worn* (2)

308 **Kuniyoshi.** Female Anglers. Triptych. A group of six women by a blossoming cherry tree fishing with rod and line ; *full size, upright* ; *signed* ICHIYŪSAI KUNIYOSHI ; *in fine condition* (3)

309 **Kuniyoshi** SHUNSKOHKU HIBA HAJIME, "The Extraordinary Beauty of Stride at the New Year." Triptych. My Lord on horseback returning from a visit to a temple passing through hills with many young pine trees and five women making SHAGAMI around him ; *medium size, upright* ; *signed* ICHIYŪSAI KUNIYOSHI ; *in good condition*

310 **Kuniyoshi.** Illustration of a Poem by YOZEI IN, travellers by night looking up at a waterfall on Mount Tsukuba forming the Minano river.—Illustration of a Poem by KISEN HŌSHI, a priest sitting in a lowly hut, and a man sweeping up leaves ; *medium size, upright* ; *from the set* HYAKUNIN ISSHU ; *both signed* ICHIYŪSAI KUNIYOSHI ; *in good condition* (2)

311 **Kuniyoshi.** Paragons of Filial Piety, *three of the set,* showing European influence. SHOSHIN the woodman hurrying home to his mother, crossing a bridge ; BINSON, illtreated by his stepmother, sweeping snow ; and SAISHI suckling her great-grandmother ; *medium size, oblong* ; *each signed* ICHIYŪSAI KUNIYOSHI ; *fine impressions in good condition* (3)

312 **Kuniyoshi.** A Blue Print. A Woman on a high bank standing watching two ferry-boats ; *full size, upright* ; and Awabi Shell Divers ; *medium size, upright* ; *both signed* ICHIYŪSAI KUNIYOSHI ; *in fair condition* (2)

313 **Kuniyoshi.** KINUTA NO TAMAGAWA. A Woman standing near others fulling linen ; and a young lady breaking a branch of cherry ; *both medium size, upright* ; *signed, the one,* ICHIYŪSAI, *the other,* CHŌWŌRŌ KUNIYOSHI ; *in good condition* (2)

314 **Kuniyoshi.** KITAI-NA-MEI NAMBYŌ RYŌJI, "A wonderfully clever Doctor and the treatment of difficult complaints" ; *one sheet of a triptych,* comic treatment ; *medium size, upright* ; and two others, figures of women ; *all signed* ICHIYŪSAI KUNIYOSHI ; *in fair condition* (3)

315 **Kuniyoshi.** KAKEMONO-YE. A Geisha, on a covered pleasure boat, standing and looking at a full moon ; *signed* KOKYŌRŌ KUNIYOSHI ; *browned*

316 **Kuniteru and Kunihiko.** BIJIN SORAI, "A Number of Beautiful Women." A group of women and children in a house, the SHŌJI open, overlooking the Bay of Yedo ; *two sheets of a triptych* ; *signed by both artists and dated* 1855

317 **Kunimaru.** A Geisha seated holding her SAMISEN, a garden with Autumn flowers in the background. **Kunimasa I.** A Woman warming herself at a KOTATSU and playing with a cat upon it ; *both full size, upright* ; *signed* ; *in fair condition* (2)

318 **Sadahide (Utagawa).** The Courtezan Quarter of Yokohama ; *one sheet of a triptych* ; *full size, upright* ; *signed* GOUNTEI SADAHIDE ; and USHI NO KŌSHAKURA, "Telling the Story of His Ox" ; *one of the set* SUGAWARA DENJU, "Scenes from the Life of Sugawara" (Michizane) ; *oblong* ; *signed* SADAHIDE (2)

319 **Yoshi-iku.** JISSEI YOSOOI NENJŪ GYŌJI, "The Spirit of the Times to adorn oneself all the year round." Triptych. A Public Bath House with nude women quarrelling, and others dressing ; *medium size, upright* ; *signed* IKKEISAI YOSHI-IKU ; *dated* 1868 ; *in good condition*

320 **Yoshifuji.** EN NO TSUNA SEIJIN TSUZUKI, "The Influence of the ties by which mankind is held according to Confucius." Triptych. The KAMI up above clouds looking down upon groups of people moved or bound by good and evil spirits ; *medium size, upright* ; *signed* IPPŌSAI YOSHIFUJI ; *in poor condition*

321 **Yoshitora.** TŌTO TSUKIJI NO KEI, "A View of the reclaimed land at Yedo." Triptych. Interior of a Tea-house with the strip of reclaimed land in front of the open shōji, and the Bay of Yedo beyond, and eight women grouped therein ; *medium size, upright* ; *signed* YOSHITORA ; *and dated* 1863 ; *in good condition*

322 **Yeizan (Kikugawa).** CHŌZAN OF CHŌJI-YA seated holding a SAKÉ cup ; and SHINOWARA OF TSURU-YA, seated by a table holding a TANZAKU ; *full size, upright* ; *from a set* SHICHI FUKUJIN, "Seven Sages" with inset circles bearing one of the Sages of the Bamboo grove ; *signed* KIKUGAWA YEIZAN ; *in fine condition* (2)

323 **Yeizan.** KOIMURASAKI OF TAMA-YA standing in a rich costume representing the ascent of the storm dragon ; *one of the set* GENJI HAKKEI, this for "Returning Boats" ; *full size, upright* ; *signed* KIKUGAWA YEIZAN ; and The Yanagi Toilet Shop, a woman reading a letter, and another on her knees before a mirror ; *full size, upright* ; *one of a set* YEDO SUNAGO, KOGU-YA HAKKEI, "Eight Views of Toilet Shops. A Yedo Guide" ; *signed* YEIZAN ; *both fine* (2)

324 **Yeizan.** A Geisha carrying an umbrella in snow by the torii of the Chōshoji, *one sheet of the triptych* FŪRYŪ TOMIOKA, HATSU YUKI ; a Woman trimming her toe-nails ; *both full size, upright* ; *signed* KIKUGAWA YEIZAN ; and a Woman seated playing the SAMISEN ; *full size, oblong* ; *signed* YEIZAN ; *all good* (3)

325 **Yeizan.** HASHIRAKAKE. A KAMURO discovering the identity of a KOMOSŌ by means of a mirror ; *signed* KIKUGAWA YEIZAN ; *a bit worn*

326 **Sadanobu (Hasegawa).** BUNGO. ABU NO MON KWANNON-DŌ. The temple perched high on a cliff, by moonlight. ŌMI. BIWA KO ISHIYAMA-DERA, the lake and the village below the temple under a full moon ; *medium size, oblong* ; *both from the set* ROKU-JŪ SHU MEISHO ZUE, "The Sixty odd Provinces" ; *signed* SADANOBU ; *in good condition* (2)

327 **Sadanobu.** MIYAKO MEISHO NO UCHI, "Views within Kyōto" ; *thirteen of the set of half block size* ; *signed* SADANOBU ; *without margins* ; *a pretty set in good condition, on seven mounts* (7)

328 **Yeisen (Keisai).** A Mother and Child and two other full-length views of women ; *all signed* KEISAI YEISEN ; *in good condition* (3)

329 **Yeisen.** Two bust portraits of women, and a group of three women on the banks of the Sumida river ; *signed* KEISAI YEISEN and YEISEN ; *in good condition* (3)

330 **Yeisen.** Chrysanthemum flowers, on a blue ground ; *signed* TORIJŪTAKU (Resident of the East Quarter) KEISAI ; and Bamboo against a full moon ; *full size* ; *signed* YEISEN ; *in fair condition* (2)

331 **Yeisen.** The Shinobazu Pond and Shrine of Benten in Spring ; *medium size, oblong* ; *signed* YEISEN ; *wormed*

YEISEN AND HIROSHIGE.

THE KISOKAIDŌ VIEWS.

332 URAWA SHIKU ASAMA-YAMA EMBŌ. Distant View of Mount Asama from Urawa Post Station ; No. 4, Second state ; *unsigned, but by Yeisen ; in fine condition*

333 WARABI NO EKI, TODAGAWA WATASHI, "The Ferry, Toda river, Warabi station ; No. 3, First state ; *signed* KEISAI ; *in fair condition*

334 FUKAYA NO EKI. "Fukaya Station." No. 10 ; *a late issue ; unsigned, but by Yeisen ; in good condition*

335 TAKASAKI. No. 14, FIRST EDITION ; *signed* HIROSHIGE ; *in good condition*

336 OIWAKE JIKU, ASAMA-YAMA CHŌBŌ, "View of Mount Asama from Oiwake Station ;" No. 21, First state without the rain block ; *signed* KEISAI ; *in good condition*

337 SUWARA. No. 40, FIRST EDITION ; *signed* HIROSHIGE ; *in good condition*

HIROSHIGE.

THE FIRST TŌKAIDŌ SET.

338 SHINAGAWA. No. 2, First state ; *in fair condition, but showing fold mark and margins cut off*

339 SHINAGAWA. Another, First state ; *about same condition, with margins*

340 TOTSUKA. No. 6, First state ; *a fine impression, showing fold mark*

341 MISHIMA. No. 12, First state and original colouring ; *in good condition*

342 NUMAZU. No. 13, Only state, original colouring but rather light ; *in good condition*

343 YOSHIWARA. No. 15, First state ; *a fine impression in good condition, showing fold mark*

344 MARIKO. No. 21, First state ; *a fine unfaded sky, but with dark streaks*

345 FUKUROI. No. 28, Only state ; *in good condition*

346 FUJIKAWA. No. 38, Only state, original colouring ; *in good condition*

347 SHŌNO. No. 46, Second state ; *in good condition*

348 Ishiyama Akitsuki. "Autumn Moon at Ishiyama"; *one of the* Ōmi Hakkei *set,* first edition, *and a fair impression; in good condition*

349 Yabase Kihan. "Returning Boats at Yabase"; *one of the* Ōmi Hakkei *set*; first edition; *in good condition*

350 Mii-dera Banshō, "Evening Bell, Mii Temple," *one of the* Ōmi Hakkei *set*; *a brilliant print of a later issue, in good condition*

351 Settsu, Koromo Uchi no Tamagawa. Two women fulling linen in the light of a full moon across which are light clouds and wild geese flying; *one of the fine* Tsutaya *set of Tamagawa*; first edition; *in fine condition*

352 Michinoku, Noda no Tamagawa. Two Court Ladies and their guide watching the flight of chidori across the stream; *one of the* Tsutaya *set of Tamagawa*; first edition; *in fine condition*

353 Musashi, Chōfu no Tamagawa. Women washing clothes and pounding them in a mortar in the early light of morning; *one of the* Tsutaya *set of Tamagawa*; first edition; *in fine condition*

354 Musashi, Chōfu no Tamagawa. Another copy about the same

355 Mokuboji, Yuki-mi, Uyeki-ya. Girls getting out of a boat and going up to the tea-house, snow scene. Oji, Ogi-ya. The house on the edge of a stream and women wading across; *two of the set* Yedo Kōmei Kwaitei Tsukushi, "The Celebrated Resorts (Tea-houses) of Yedo"; *in good condition* (2)

356 Kameido, Uramon. Snow scene with people and dogs in the forecourt of the house. Sanya, Yaozen. Interior scene with guests looking over the city through the open sides of the house; *two of the same set as the foregoing*; *in good condition* (2)

357 Susaki Hatsu Hi-no-de, Musashi-ya. Snow scene, women on the beach watching the rising sun on New Year morning. Mukojima, Dai Shichi, Daikoku-ya. People strolling round the pond in the gardens. Mukojima no zu, Hira-iwa. People passing to the house round the garden fence; *three of the same set as the foregoing* (3)

KWA-CHO PANELS.

358 Parroquet on Wild Cherry. One of the large vertical panel prints; first edition with seal of Jakurindō; *somewhat worn*

359 Mandarin Ducks and Wild Hydrangea. One of the large vertical panel prints; Later Edition, the seal Ichiryusai replacing that of Jakurindō; *in fair condition*

360 CRANE, WAVES, AND SUN. One of the large vertical panel prints issued by Sanoki, with seal KIKAKUDŌ ; *in good condition*

361 WILD GEESE FLYING ACROSS MOON AND CLOUDS. One of the medium size panels, with the BAKA "Fool" seal and seal of SHŌYEIDŌ ; *in good condition*

*** This is a First Edition Print. Many reproductions in books and catalogues are taken from a later edition with recut cloud block, including the one in the Hiroshige Memorial Exhibition Catalogue.

362 A WHITE EGRET AMONG BULRUSHES ; *medium size* ; a late issue of the beautiful print first published by KAWA-SHŌ, with seal altered to FUJIHIKO ; *in good condition*

363 QUAIL AND POPPY ; *medium size* ; FIRST EDITION, with seal of KAWA-SHŌ

364. HAWK ON A PERCH AND SPARROW FLYING ; *medium size* ; FIRST EDITION, with Kawa-shō's seal SHŌYEIDŌ ; *in fair condition*

365 CRANE AND YOMENA (Boltonia cantonensis) ; *medium size* ; FIRST EDITION, with KAWA-SHŌ seal ; *in good condition*

366 TWO DUCKS AND WATER REEDS ; *medium size* ; FIRST EDITION, with KAWA-SHŌ seals ; *in good condition*

367 A BLUE-HEADED BIRD AND WISTARIA, swinging on a tendril ; *medium size* ; FIRST EDITION, with Kawa-shō's seal SHŌYEIDŌ. TWO GREEN BIRDS AND HYDRANGEA, the birds flying downwards ; *medium size* ; FIRST EDITION, with seal KAWA-SHŌ ; *in good condition* (2)

368 FIVE SWALLOWS FLYING AND YABUKŌJI (Ardisia Japonica) ; *medium size* ; FIRST EDITION, with seal KAWA-SHŌ. MIJIRO, "Green Bird," and PERSIMMON, the bird on a branch with fruit ; *medium size* ; *no publisher's seal* ; *in good condition* (2)

369 BUNCHŌ AND CAMELLIA, the bird on a branch. PHEASANT AND PINE in snow. BUNCHŌ AND MORNING GLORY, the bird on a tendril, and ONAKA-DORI ON A WEEPING CHERRY ; *all three on a block size, without publisher's seals* ; *all but the last in good condition* (4)

370 OSHI-DORI AND REEDS, the birds swimming ; FIRST EDITION, with seal of KAWA-SHŌ. CHIDORI, WAVES, AND MOON, the birds flying. A COCK IN SNOW, back view ; *the two last without publisher's seals* ; *all three on a block size* ; *in good condition* (3)

371 SPARROW AND ROSE, the bird flying downwards. BLUE-HEADED BIRD AND CAMELLIA, the bird on a branch ; *both four on a block size, without publisher's seals* ; and TWO WHITE EGRETS wading among Iris ; *half block size, without seal* ; *in good condition* (3)

372 TEN TAN'ZAKU KWA-CHŌ PRINTS; *on five mounts, without publisher's seals; in good condition* (5)

*** From the Happer Collection.

PANEL PRINTS.

373 TSUKUDA JIMA by moonlight; FIRST EDITION of the MATSUBARADŌ TŌTO MEISHO Panel Set; *in good condition*

374 ASAKUSA KINRYŪZAN in rain; FIRST EDITION of the MATSUBARADŌ TŌTO MEISHO Panel Set; *in good condition*

375 YETO MEISHO. Four of the KAWA-SHŌ small panel set. Asakusa Kinryūzan, Kameido, Ryōgoku, and Tsukuda Jima; FIRST EDITIONS; *in fine condition* (4)

376 THE CHIDORI TAMAGAWA. A Court Lady watching the flight of the birds; one of the two on a block size panel set published by Kawa-shō, but the later issue of FUJIKEI; *in good condition*

377 SIX PRINTS cut from the Hundred Views of Yedo, triptychs by Hiroshige, and Kunisada, etc., to have the appearance of the Panel Series (6)

UCHIWA FAN LEAVES.

*** These prints not being intended for sale as pictures, but for making up into fans, are very rare in this form, unused.

378 YEDO MEISHO NEN-CHŪ GYŌJI, "Views of Yedo, Outings of the year"; *two of the set:* RYŌGOKU KAWA-BIRAKI, "Opening of the river at Ryōgoku," a night festival on July 20th; and SUMIDAGAWA UMEWAKA MAIRI, "Visiting (the tomb of) Umewaka, Sumida river"; Women waiting on the bank for the ferry to Mukojima; *both in good condition* (2)

379 MEIZAN TSUKUSHI SHOKOKU JŪ-KEI, "Ten Views of Celebrated Mountains in the Provinces"; *two of the set*: TŌTO DOKAN-YAMA OKI NO MUSHI-KIKI NO ZU, "Listening to Autumn Insects, Dokan-hill Yedo"; Women strolling about by moonlight; NANTO, MIKASA-YAMA NO ENKEI, "Distant View of Mount Mikasa in Nara"; Women washing clothes in a stream; *both in good condition* (2)

380 TENJINKI, GA NO IWAI, "A Fête made for one on reaching an advanced age"; Two women gathering herbs on the banks of flooded rice-fields; O CHA NO MIZU, "The Honourable Tea-water Canal" in mist, *from a* TŌTO MEISHO *set*; *both in good condition*

381 GION MACHI, AKI NO TSUKI, " Autumn Moon, Gion Street." View outside the Ichiriki tea-house, Rikiya bringing a letter to Yuranosuke ; *one of a set* CHŪSHINGURA ; CHŌFU NO TAMAGAWA, Women washing clothes in the stream, and inset the Noji no Tamagawa of Ōmi ; *dated* 1855 ; *both in good condition* (2)

382 CHOYEMON AND O HAN, he carrying her on his back to the Katsura river there to commit suicide ; *from a series* FUKEI JORURI TSUKUSHI, " Views of Dramatic Songs " ; TAKANAWA AKI NO TSUKI, " Autumn Moon, Takanawa " ; *one of a set* TŌTO HAKKEI ; *both in fair condition* (2)

383 SEKI CHŌ, ASA MAIRU, " Going to worship in the morning, Seki Street." Women crossing a bridge to Shiba Akabane, a misty morning ; OKAZAKI, YAHAGI-GAWA. Women washing clothes below the Tenshin Bridge ; *one of a set* TOKĀIDŌ-GAWA NIKE ; SPARROWS AND WEEPING CHERRY, an ŌGI fan print ; *in fair condition* (3)

384 **Kakemono-Ye.** A Crane on the branch of a pine tree looking down on its young in a nest below, and a red sun behind it ; *signed* HIROSHIGE, *and dated Tiger* 3=1854 ; *somewhat worn*

385 TAI, a species of Perch (Serranus marginalis) with sprigs of Sanshō (Zanthoxylon piperitum) ; and ISE-EBI AND SHIBA-EBI, a brown Prawn and two grey Shrimps ; *two of the first Fish Series published by* YEIJŪDŌ ; *in fair condition* (2)

386 THE SIXTY ODD PROVINCES. Four of the set : SARU-HASHI, The Monkey Bridge in Kai ; Ō YASHIRO in mist, in Izumo ; MAIKO NO HAMA, The Beach of Maiko, in Harima ; and YAMABUSHI TANI, The Travelling Priests Valley in Mimasaka ; *all in good condition* (4)

387 MEISHO YEDO HYAKKEI. Four of the set : KOMAGATA DŌ, AZUMA BASHI, a Cuckoo flying in rain ; YATSUMI NO HASHI with a weeping willow overhanging ; TAKANAWA USHI-MACHI, with rainbow above a cart ; and SENSAKU NO IKE KESA-KAKE MATSU, " The Robe hanging Pine at Sensaku Pond " ; *all in good condition*

388 MEISHO YEDO HYAKKEI. Four of the set : SARUWAKA CHŌ, YORU SHIBAI, " Theatres by Night, Young Monkey Street " ; MOKUBOJI, GOZEN NO NIWA, " The Garden of Gozen, Mokuboji," with girls landing from a boat ; OJI, TAKI NO GAWA, " The River of Waterfalls, Oji," a man under the Fudō fall ; MEGURO JIJI GA CHA-YA, " The Old Man's Tea-house at Meguro " on a hill-side overlooking a yellow field ; *all in good condition* (4)

389 MEISHO YEDO HYAKKEI. Four of the set: MASAKI NO HOTORI YORI, SUIJIN NO MORI, UCHIKAWA, SEKIYA NO SATO, "The neighbourhood of Masaki, from whence may be seen the forest of Suijin, the Uchi river, and the village of Sekiya," through a half-opened circular window; MITSUMATA WAKARE NO FUCHI, "The Separating Bank in three forks of a river," a bank of reeds; ASUKAYAMA with people under pine trees viewing the Cherry blossoms, Mount Tsukuba in the distance; and SEKIGUCHI, BASHŌ AN, "The House of Matsura Bashō the poet, on the right and a winding stream in front; *all in good condition* (4)

390 MEISHO YEDO HYAKKEI. Four of the set: Ō HASHI NO ATAKE YŪDACHI, "A Violent Storm on the Great Bridge"; SUIDO BASHI SURUGADAI on the 5th day of the 5th month, the Boys' Birthday Festival, a Carp in the air; AYASEGAWA KANE-GA-FUCHI with a branch of the Ichō tree across, and a man on a raft; and SAKAI NO WATASHI, "The Sakai Ferry," with white egrets flying and wading; *all in good condition* (4)

391 MEISHO YEDO HYAKKEI. Five of the set: ATAGOSHITA, YABU KOJI, a street beside a canal, snow falling and sparrows flying; SENJI, Ō HASHI, a man on a pack-horse crossing the bridge; AZUMA BASHI, KINRYŪZAN OKAWA BATA, "The Kinryūzan temple seen from a boat by Azuma bridge"; SURUGA CHŌ, with the shop of Mitsui the Mercer; YANAGI-SHIMA "Willow Island," two covered boats on the canal; *all in fair condition* (5)

392 YEDO VIEWS. KAMEIDO TEMMANGU, Snow Scene with pond, Drumbridge and Wistaria Trellis; ASUKAYAMA HANA-MI, "Cherry Viewing, Asukayama," a procession of people led by two horsemen; MASAKI SETCHŪ-JO, "Snow at Masaki," a covered boat and a raft on the river; all FIRST EDITIONS with KIKAKUDŌ red stamp on the margins; *good, but one with a slight defect* (3)

393 YEDO VIEWS. SHIBA AKABANE, Snow Scene with canal up the centre, temple on the right, with SANOKI black seal on margin; SUMIDAGAWA HANA SAKARI, "Full blossoming Cherries, Sumida river," without publisher's seal; O CHA NO MIZU, The Tea-water canal in snow; *one of the* YAMADA-YA *figure set, dated* 1854; *and one sheet of a triptych; in good condition* (4)

394 **Hiroshige II.** AKASAKA KIRIBATA UCHŪ YŪKEI, "Evening View in the rain, of the Kiri uplands at Akasaka," the View which replaced the KIRIBATA print in the FIRST EDITION of The Hundred Views of Yedo; *signed* NI SEI HIROSHIGE, "The Second Hiroshige" *and dated* 1859; *a good early impression*

395 **Hiroshige II.** Odawara from a Tōkaidō upright set, Shiba Zōjōji at misty dawn, and The Salt Beach ; *probably one sheet of a triptych* ; *in fair condition* (3)

396 **Chiharu (Takashima).** A Girl dancing, in the costume of the early Genroku period, in the style of the Matabei School ; *extra large size sheet* ; *unsigned*

397 **Sugakudō.** Canary and Magnolia, two Swallows flying and Nonesuch, Bullfinch and Convolvulus in seed, and the brown-eared Bulbul and Nanten in snow ; *medium size, upright* ; *from* Ikiutsushi Shi-jū-hachi Taka, "Forty-eight Birds from Life" ; *in good condition* (4)

398 **Yoshitoshi (Taiso).** Kakemono-ye. Mongaku rescued from the Fudō Waterfall by the acolytes of the god Fudō Mio-ō ; *signed* Ikkwaisai Yoshitoshi ; *in fine condition*

399 **Yoshi-iku (Ichiyeisai).** Shashin Kagami, "A Photographic Mirror." Three of the series : a Great Elephant, a Beautiful Woman, and Taking the cool air ; *prints in European style, on glazed paper with ornamental borders* ; *signed* Yeisai Yoshi-iku ; *and dated* 1861 ; *in fair condition* (3)

400 **Shōkōsai.** Theatrical Scene with three actors in front of a chrysanthemum show ; *medium size, upright* ; *signed* Shōkōsai. **After Itchō.** Footmen bringing a horse out of a palace and a kite caught in the halter ; *full size, oblong* ; *signed* Hanabusa Itchō ; *in fair condition* (2)

401 **Hirokage.** Yedo Meisho Dōke Tsukushi, "Comic Views of Yedo." A set of 40 prints ; *medium size, upright* ; *each signed* Hirokage ; *in poor condition* (40)

402 **Ikkei (Shōsai).** Fireworks at Ryōgoku Bridge, one flying into men in a boat ; *from a* Tōto Meisho *set* ; *medium size, upright* ; *signed* Shōsai Ikkei ; *work by this pupil of Hirokage is rare.* **Kyōsai.** Two Comic Prints, travesties of the Chūshingura ; *half block size* ; *unseparated* ; *signed* Shōjō Kyōsai ; *in good condition* (2)

SURIMONO.

403 **Hokusai.** A Crow and a Sword, the emblem of the Minamoto ; *one of a set* Shisei, "Four Families" ; *signed* Hokusai aratame I-itzu. **Toyohiro.** A group of Cranes among Pines and Rising Sun. A modern Benten and Ebisu under the umbrella of loving accord ; *both signed* Toyohiro. **Unsigned.** An Awabi shell diver and two children ; *two good, two a little worn* (4)

404 **Gakutei.** A Woman seated playing the BIWA. A Man giving fruit to two monkeys. A Daimyō standing at a writing table, and An OIRAN seated with a long pipe ; *all signed* GAKUTEI ; *three in good condition* ; *one much creased*

405 **Hokkei.** SUIKO GOGYŌ, "Chinese Heroes and the Five Elements." KOKUSENPU RIKI with his two great Axes, for Metal, and ROCHISHIN pulling up a tree, for Wood. KINTOKI as umpire in a fight between a Cock and tengu, one of a pair YAMA MATA YAMA ; and An OIRAN doing honour to a wood figure of Ebisu, as TEIKAN, one of the Examples of Filial Piety, did to wood figures of his parents ; *all signed* HOKKEI ; *in good condition* (4)

406 **Hokkei.** An OIRAN in the costume of the GENROKU period seated ; *signed* HOKKEI. **Shigenobu (Yanagawa).** A Woman dyeing cloth ; *signed* THE SECOND YANAGAWA SHIGENOBU. MIURA NO OSUKE making a sortie from his besieged castle ; *sealed* YANAGAWA ; *and one unsigned* ; *all but the last good* (4)

407 **Kunisada.** A Triptych. A Theatrical Scene in rain by night ; on the right Soga no Gorō, on the left Soga no Jūrō, both with drawn swords seeking out the murderer of their father, Kudō Suketsune, in the camp near Fuji ; in the centre Tora no Ōiso with a lamp guiding them to the tent ; *each signed* GOTOTEI KUNISADA ; *very fine* (3)

408 **Kunisada.** A Theatrical Scene representing the famous robber, ISHIKAWA GOYEMON, disguised as a woman in the gate-house of Nanzenji at Kyōto dropping a message of congratulations to friends below in the snow ; *signed* GOTOTEI KUNISADA. A Geisha in rain at the New Year ; *signed* CHŌWŌRŌ KUNISADA, and two of a Genji series ; *signed* TOYOKUNI ; *all good, the first fine* (4)

409 **Yeisen.** A Geisha seated beside her SAMISEN box in a room at YANAGI-BASHI, and the shadows of the willow outside the house showing on the SHŌJI ; *signed* KEISAI ; *fine* ; and four modern reproductions of various artists' work (5)

410 **Settei.** Kakemono. A Court Lady standing under a reed blind, holding an open fan ; *in colours on silk* ; *signed* HŌKYŌ TSUKIOKA SETTEI ; *framed*

OTHER PROPERTIES.

411 A Chinese TAN-TIAO. A Portrait of "A Good and Peaceful Lady," full length, seated, by NANHAI K'UN-HUI ; *in colours on paper* ; *signed*

*** Across the top, in the handwriting of Li Hung Chang, is the above description of the Lady ; *signed* LI HUNG CHANG, and *dated* TUNG CHI, 6th year, 1867.

412 Various Classes of People. A Book containing 114 drawings in water-colours on thick paper ; *unsigned*

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414 A Chinese CHUAN with four Tangut horsemen hunting a tiger, two in front and two behind, the tiger struck by an arrow making for one pair of men, and a fifth coming round a hill in hot haste ; *in colours on silk* ; *Ming dynasty* ; *without roller*

415 A Japanese KAKEMONO. Peonies, Peach blossom and Callistephus ; *in colours on silk* ; *signed* RAKUSHŌTEI RINCHŌSEI

416 **Shinsai.** KONREI TSUZUKE, "A Series (of things for) Marriage Ceremonies." *Four of the set of* SURIMONO : Two Women with New Year gifts ; a Man on horseback with a child's kite caught on his spear ; a Woman temple visiting ; a Woman whose GETA has come loose in the snow ; *all signed* SHINSAI

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